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STUDY OF RUTH

(CHARCOAL DRAWING)

LILIAN WESTCOTT HALE

LILIAN WESTCOTT HALE—HER ART

BY ROSE V. S. BERRY

IT IS a fortunate day, when something of unusual interest sets it apart from the three-hundred-and-sixty-four other days, of the three-score-years-and-ten Bible allotment, of the lifetime accorded to men. One of these occasions occurred for the writer some months ago, about the time that the Phi Beta Kappas were starting to increase

their endowment fund. Commenting upon the undertaking, an editorial in the *Outlook* went a little further, and dealt with the astonishing achievement of the children of clergymen and teachers. Their attainment, as stated by the *Outlook*, was most flattering. Not in so many words, but by dint of the argument and its proof, the *Outlook* asserted

that an aristocracy of talent, a nobility of thinkers, and a group notably given to success, have passed into the work-a-day world from the front doors of the rectories, the parish-houses, and the parsonages.

Lilian Westcott Hale was the great-grand-

being mopy; loving the beautiful without being sentimental; equally devoted to the piano and her crayon with skill for each, it was her mother who called for a decision as to which art she would elect to pursue with the intention of excelling. In two days the



NANCY

LILIAN WESTCOTT HALE

(CHARCOAL DRAWING)

daughter, the grand-daughter, and the niece of clergymen; she was the daughter of a West Pointer. Those who know her best would be first to vow, that each educated, thoughtful forebear, had refined her personality, subtilized her mentality, and increased her talent. As a child, she was one of the highly sensitized creatures of whom one reads. Given to dreams without

little lady had decided in favor of being an artist.

Next to having great talent, is the good fortune to find a teacher who can *direct* talent without *dominating* it. William Merritt Chase, the man who was instrumental in developing so many of the best artists of today, was Mrs. Hale's first teacher. After watching her for sometime, he declared

that he was "afraid to interfere with what she was doing." Believing that Mrs. Hale had extraordinary gifts, and was on the way to an achievement very different from the usual student-work, with continued interest and good will, Chase passed her on to

toward a goal which she has reached today. A better mode of development could not have been provided for her; sensitive as a flower to the warmth of the sun, she would have become totally inarticulate, in the hands of unsympathetic, insistent instruc-



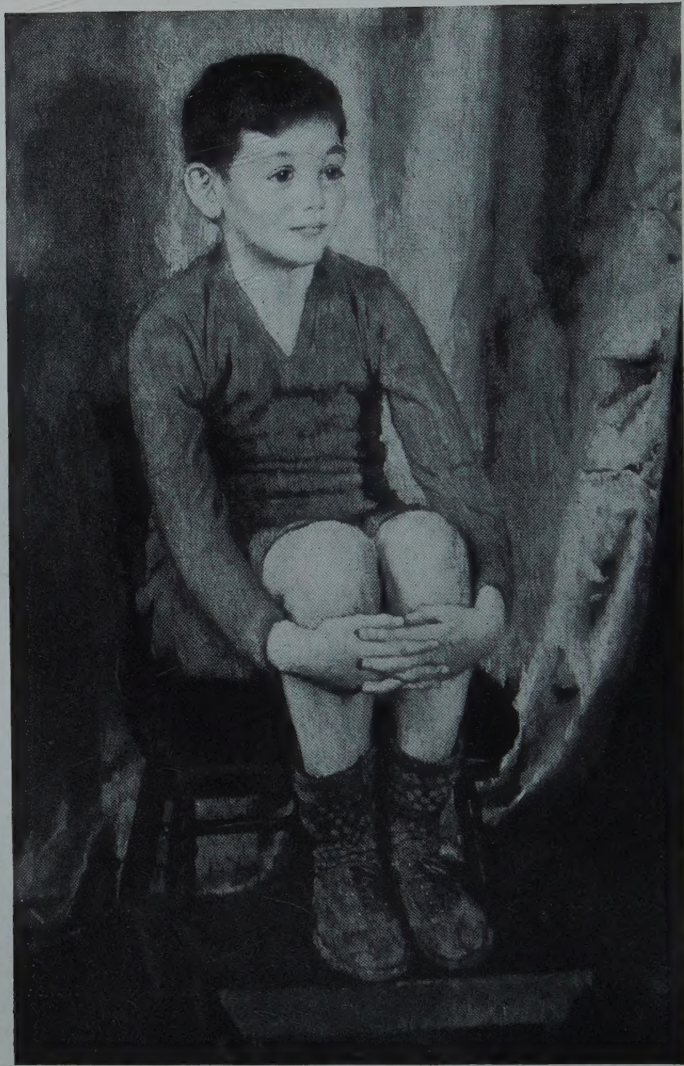
LILIAN WESTCOTT HALE

FROM A RECENT PHOTOGRAPH

Edmund C. Tarbell, of Boston. In this well-known painter, Mrs. Hale found another master attuned to her artistic trend, but again, one who would not impose his art upon her, thus leaving her free to carry on "under observation." It was here that she came into the lecture classes of Philip Hale, and spurred on by his enthusiasm and the work under Tarbell she made great strides

tors. Chase, Tarbell, and Hale are to be praised and congratulated in that they kept "hands off," administering rather than criticising, and encouraging with discerning appreciation, the unusual talent of Lilian Westcott Hale.

To produce an art, at variance with itself at its best, would be impossible for the truly sensitive soul, having the creative urge



JOHNNY

LILIAN WESTCOTT HALE

OWNED BY MR. AND MRS. LEE STEVENS

uppermost in its consciousness. The finer the art, the more delicate, and the more individual, the more nearly it is a truthful reflection of the sensibility of the artist. For this reason, the art-lover should go to the source of the production of a painter. Often such investigation results in profound respect when it is made, and it always repays the effort. Back of all production stands the real person, possessed of the mind,

the viewpoint, and the idea. Lilian Westcott Hale was a delightful child, a fearsome, small thing in her gentle aloofness. She was almost startling in her communion with things indefinable, that which stretched beyond her childish consciousness, and there was much of it. She was irresistible as a young woman, never trite or flippant, never youthfully enthusiastic; quiet and grave, in her search for the true significance of her



MOTLEY SAWYER

LILIAN WESTCOTT HALE

OWNED BY MR. AND MRS. H. SAWYER

art; fired by a slow, tense, burning zeal, she began her effort to lay hold of the beauty which stirred within her.

All through the years, Fate has been kind to Lilian Westcott, and her art certainly reflects this happiness. Married at the age of nineteen, to an artist and a scholar, the son of Edward Everett Hale, as a happy wife, and a devoted mother to an only daughter, in surroundings almost ideal she

spends her days; full days, without clutching at time; days given to the joy of work without the misery of toil; days of peace without monotony. The subjects of her pictures lie all about her. The mistress of a two-century old New England home, with the interior severe, true to tradition, but lovably simple, many a noble bit of her home finds its way to her canvases. The home, however, is only half of her charming environment:



MRS. ALBERT BRUNKER

LILIAN WESTCOTT HALE

(OIL PAINTING)

There is a garden which she has planned and planted so beautifully, that one is fascinated by its color, its beauty, and its spell. There are old trees, untrimmed bushes, tall scraggy plants concealing paths that wind and twist. There is an old God-Terminus in one shaded nook; there's a sun dial marking the "happy hours," and all around the hallowed spot, an old, old chain, festooned with lavender wisteria and pink roses, *shuts in* the glory of the garden, and *shuts out* only that which is less beautiful. Small wonder that the canvases which come from her studio are calm, restrained, breathe

loveliness, and carry peace; elements not always found in beauty.

Pictures of Nancy, the little daughter, from the beginning of her baby-days, have followed each other in a close, interesting succession.

In one drawing, recalled with pleasure, Nancy, a tiny tot, ready for breakfast, is seated in a little chair with great dignity, before a small, well-made table, set with things all her own. Before she begins her breakfast ceremony, Nancy pauses long enough to peer up at the observer, over a bunch of deliciously drawn freesias. Baby,



THE CHRISTMAS WREATH

A CHARCOAL DRAWING BY
LILIAN WESTCOTT HALE



"1830"

A CHARCOAL DRAWING BY
LILIAN WESTCOTT HALE

chair, table, dishes, and flowers, all speak of purity, simplicity, and childish daintiness.

In another picture, a large canvas this time, with the "Map of Europe" covering all the wall space above and behind them, over-awed by the eastern world over their heads, Nancy and her doll look out upon the passers-by, who by chance may be with them for the minute, on the Western Hemisphere. "The Map of Europe" may not have impressed any one as having aesthetic qualities, but as Lilian Westcott Hale has painted it, there is something surprisingly good, in its use as a background. Nancy reading by the window, a demure Nancy with a bunch of flowers; Nancy a sweet girl student, looks out into the garden, not studying this time, but day-dreaming; so, these pictures come and go, until Nancy goes to college. Then other little models come in, and there's "Barbara," "Alice Sit by the Fire," and "Music of the Spheres."

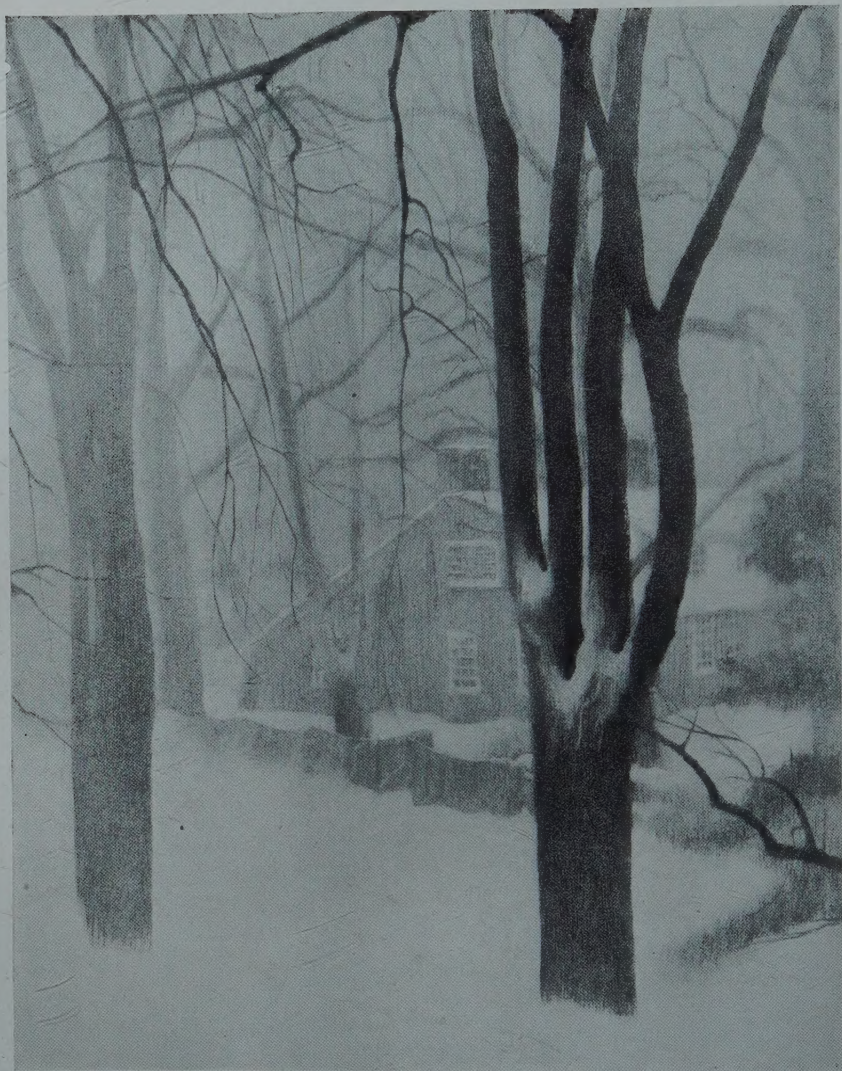
While her understanding of youth makes her work delightful, as she presents it, Mrs. Hale is quite as able in her portrayal of the adult. There are few lovelier pictures anywhere than the portraits of her mother; one of these recently exhibited in New York is called the "Regent Chair." The chair with its straight, fluted legs and oval shaped back, from which much of the gold and grayish enamel have been rubbed away, is a fitting frame for the frayed, old-rose tapestry covering. The gray wall with its neutral tones, and the softened gray and gold of the chair, make a fascinating foil for the occupant, an aged, black-gowned, gentle woman of yesterday's world, whose hands are clasped, and whose attitude is that of perfect repose. The portrait becomes a study in black and white. The black of the dress is dull and heavy on the smooth surfaces; it becomes rich and dense in the folds, only to go gray, and grayer, and in one place almost white, as it mounts to the highlights. An additional problem is the soft, meshy, brocade-like pattern of the black lace scarf, which falls from the shoulder to the floor, paralleling the arm and the leg of the chair. An indefinable textile of white, lacy softness, at the hands, about the neck, and next to the face under the drooping brim of the black lace bonnet, serves for contrast and to merge the flesh tones into a flower-like delicacy. From the rounded-top

of the bonnet to the small foot-stool upon which her satin-slipped feet are crossed, the composition is one of reposeful elegance.

Interiors, as painted by Mrs. Hale, are full of fine points. Their arrangement brings into being the best possible balance, fine design, and the restfulness which comes from the good distribution of form. But, the thought which has been responsible for all of it, seems to have preceded the pictures by years, consequently, they have the charm of having "just happened," which is real art. The white walls which require consummate skill, are well done. The pinks, the greens, the grays, the blues, the browns, the lavenders, and all that lies between, which go to make the white of the painter of today, are used with understanding and deft distribution. The objects are painted without too much detail, but with enough care to record the form and the shadow, and to prove that they have been well studied and well seen.

Mrs. Hale does not confine her work to indoor problems, she has to her credit some difficult out-of-door pictures. "Celia's Arbor," a painting recently purchased by the Metropolitan Art Museum, is one of these, and its excellence is proof that Mrs. Hale could go very far in the out-of-door problem, if she might wish to follow it up. Celia, a young woman gowned in white, reclines in a deck-chair, near a table. The sun pours in upon her through the trees, directly in some places, indirectly in others. Over her head and shoulders the sunlight is diffused by a parasol that she holds, which multiplies the problem many times. The table has sun exposures, and the entire canvas is literally filled with the intricacy of the sunlight playing upon white. It is a most difficult study of light and shade, the difficulty increased many times by the out-of-door values; it is a picture which painters enjoy, but which few laymen are able to value as to merit and achievement.

By many, Mrs. Hale is considered one of the best American painters, and her one-man shows go far toward establishing the fact. But, in her drawing it is safe to say that she is without a rival. The delicacy of her black and white is indescribable; the whiteness of the white, and the paleness of the gray are notable always, but the subtlety of the two as they become one, tests the eye



OLD DEDHAM HOUSE

(CHARCOAL DRAWING)

LILIAN WESTCOTT HALE

OWNED BY MR. MEE OF CALIFORNIA

of the average observer. The drawing of most artists is the supreme test of their talent. When a production becomes enmeshed in the breadth of brush-strokes, and imbedded in paint, the judgment of the observer may become confused. But, let the upper surface fade away into pure line, and in the drawing the truth in all its directness will stand revealed. Mrs. Hale's drawings disclose a sensitive beauty, which,

fine as her painting is, it can't do, because color will not, and paint cannot express such delicacy. Her shading is obtained by an exquisite mingling of the dark and light masses, this neutrality serving to emphasize the forced high-lights and the depths of the blackness which take on richness.

In her black and white portraiture, Mrs. Hale is most successful.

The work has such beauty of its own, that



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SONG OF THE SPHERES

(OIL PAINTING)

LILIAN WESTCOTT HALE

INCLUDED IN A COLLECTION OF PAINTINGS BY MRS. HALE SHOWN IN THE GRAND CENTRAL GALLERIES, NEW YORK, IN JANUARY

one does not miss the joy of paint and the delight of color, her drawing quite compensating for the loss of these. There is something astonishing in the way she works; the accomplished drawing is but a series of straight lines. In what they attain and their beauty one doubts the fact, but the closest inspection proves it true. It would seem that no lines as thin as a hair, and less than a hair's breadth apart, could achieve

what these infinitesimal lines do. Then there comes the modelling *which is not modelling*: the white areas in the drawing that take on a curved or an oval contour, shaping themselves into the lovely cheek of a young girl, or the delicate petal of a flower. This is startling to the person who believes that there has been some thing to see, instead of the fact that this modelling is merely the whitest of white paper, and there

are no marks. Then it is that the layman ceases to exclaim, and of course it is time that he should, when an artist has deceived his eye-sight, and he has seen what cannot be seen, though what is there renders the drawing satisfactory and complete.

However, when it comes to the *superlative* of a black and white study by Lilian Westcott Hale, there is nothing so sensitively

fine, so entrancing in its beauty, as her drawings of the narcissus. She actually catches that which lives but a few hours in the flower; she portrays the elusive, perishable wraith which is soul and fragrance of the narcissus. And her way? Never since necromancy took up its residence on earth, were straight lines, by miracle or by witchery, made to say so much and say it so eloquently.

REGIONAL PLANNING IN A NEW LIGHT¹

BY ANDREW WRIGHT CRAWFORD

WHEN OTIS SKINNER returned from his last tour through the middle west, southern and western states, he told me that he had done numerous one or two night stands in typical "Main Street" towns, with all the stale, flat dullness that one associates with that description. But, in nearly every case, someone asked him to play on the golf course, which he generally did; and he always found the delightful, charming loveliness, with all the beauty and abiding cheerfulness of nature, which the well-kept swards and the long green vistas required by the game produce at every turn.

The introduction of golf has brought a cultural opportunity to the dullest, drabdest town that boasts a course. Golf courses are the antitoxin of Main Street.

Doctors have told me that golf is prolonging the lives of very many men, but, important as that service is, it seems to me surpassed by this that Otis Skinner first spoke to me about; I have repeated it to many individuals, always with an echo of agreement, and parallel citations of their own experiences. "Bangor" used to bring to me the recollection of terrible meals in a wretched station in a hopeless town. But last summer, having an hour and a half there, I took a sight-seeing tour in a taxi and now the name conjures up a vivid picture of a river vista bordered by the tapis vert of the golf course dotted with glorious New England elms.

Culture is assisted much by education,

much by travel, much by reading, but it depends in large measure upon physical adjuncts. It is possible to conceive of a cultured man living in a town with no schools, no libraries, no playgrounds, no parks, no golf courses; but while one individual, like a "sport" in horticulture, might arrive and stay in such a place, it is not, I submit, reasonably possible to conceive of such a town as a community of cultured men and women. The opportunity has to be provided. This means providing schools for the child, with the play space where he learns so much—libraries, churches, community centers.

Consider the charm of an ancient street of a New England town with great elms arching over it in cathedral forms. The mere thought suggests refinement. Cut every tree down and the suggestion is obliterated.

If the Regional Plan gives adequate locations for libraries, for schools, for colleges, for universities, all on the educational side; if locations are plotted for playgrounds—preferably to be recreational playgrounds—although in crowded centers they must be largely pedagogical playgrounds; if the opportunity to get back to nature for city people is provided through country parks in sufficient number to make it a frequent experience; if the Regional Plan gives sufficient examples of the plotting of street trees with as much care and particularity as the plotting of street conduits (be it noted

¹ An address delivered before the City Planning Division, American Society of Civil Engineers, Philadelphia, October 8, 1926.

that in some foreign countries the engineering plan always shows the locations of trees); if these things are done, then the Regional Plan will be of distinct service in helping to create the physical surroundings which are an important aid in the production of a cultivated community.

This is not all. If public structures or structures extending over public property, like bridges of all types, signs, lighting fixtures, etc., are well designed, they will be at least as cheap as are ugly structures. They will add to or detract from values of the neighborhood in exact proportion to their beauty. An ugly bridge seldom lasts out its life. The community gets rid of it before its expectation of life is run. If an engineer does not point that out to his client when his client wants him to design an ugly bridge, but which he calls "merely utilitarian," he fails in his duty to his client.

An investment in ugliness is as extravagant an investment as the directors of a corporation, the Council of a City or any group make. If Washington, Paris, and Pasadena show the money making power of municipal attractiveness, how completely do Hoboken, Weehawken and Manayunk demonstrate the sheer cost of ugliness.

Effective regional planners will therefore see to it that over each and every region into which the regional plan reaches some authority is recommended to be set up such as a State Art Commission or Art Jury—of which there are now about thirty in the United States—to consist of men who will have the backbone to say to politicians seeking favors for important voters, that no ugly thing will be permitted to depreciate the values, financial and cultural, of their city, suburb or country. An ugly bridge decreases all values around it, especially in suburban sections—and an attractive one increases that value.

Fifty years ago parks were regarded as luxuries. Thirty years ago they were accepted as necessities, but parkways to link them into an organic whole were regarded as luxuries. Today parkways are regarded as necessities.

I assume that the creation of an adequate park system, including the reservation of creek valleys, the preservation of places of natural beauty or historic interest, the acquisition of certain high plateaus in the region

for public use and public enjoyment, will be accepted generally as fundamental portions of the Regional Plan.

It is important, however, to refer to two points—one of which is obvious and more or less becoming the practice; but the other, curiously, has been lost sight of. Parkways should be regarded as traffic thoroughfares. Opportunities for the operators of motor trucks, as well as of pleasure vehicles, to drive, in the course of their daily employment or on their way to or from work, through attractive thoroughfares, is one which is somewhat recognized but not as completely as it should be. The idea that a park or parkway is somewhat the old fashioned parlor,—only to be used on Sunday when the parson comes for dinner after church—is one that should be completely discarded [I mean the idea, not the parson]. Motor truck routes and motor touring car routes should be devised for their every-day attractiveness and for attractiveness at every hour of the day. This means occasionally a slightly additional expense for width. It means hardly anything in the way of the development of that property: perhaps it really means a reduction of cost, instead of an increase, because property fronting on a parkway is more valuable than one that does not.

The second point that I wish to emphasize refers to a practice that is in direct contrast with the theory with which modern City Planning in America was begun about twenty years ago. The basic argument for City Planning then was that one improvement to a city was plotted or designed or conceived solely with reference to that improvement and without reference to the program of the City as a whole and the proposed order for other adjacent improvements. City Planners insisted that the entire problem should be considered together. Then Zoning came along and many City Planners lost sight of their argument for comprehensiveness.

Zoning systems plotted without regard to park systems are numerous. Zoners think that if they zone property in a certain way because it fronts on a park, that they have sufficiently recognized the park system. I have yet to see a Zoning Plan in which zoning for use is made complete.

If property is to be used for residences, the Zoning plan shows it. If property is to

be used for business of manufacturing, the Zoning Plan shows it. But if the property should be used for parks the Zoning Plan by itself does not show that use. Obviously a Zoning Plan should suggest areas for public use in the forms of parks or playgrounds, just as it should zone areas for private use in the form of single family, multiple family houses, commerce or industry. Zoners have failed adequately to see the opportunity for living up to the principle for which the City Planners began twenty years ago—of preparing the Plan in its entirety.

But in addition, an opportunity for parks in connection with Zoning, has certainly not been emphasized. There is no reason why Zoners should not frankly divide a commercial or a transportation industry from a residential district by the interposition of a public park. True, it may not be so acquired, but it should be submitted as a recommendation.

Why should not this principle be frequently applied in Zoning?

The opportunity is especially available in connection with regional planning. When a region is planned the opportunity for placing elongated, wide or narrow parks as a boundary, with residences on one side and heavy or light industry or business on the other, is obvious and the opportunity is so great we cannot but wonder why it is not more often done.

Sixty to seventy-five years ago, when American cities first began to acquire such parks as Fairmount Park, Central Park, Franklin Park and Druid Hill Park—in Philadelphia, New York, Boston, and Baltimore respectively, it was thought that just one big park was all that was necessary. When I became the Secretary of the City Parks Association, in 1900, there was put into my hands a pamphlet by President Eliot of Harvard on the question of how to get the people to the parks. We have answered it by taking the parks to the people in the form of small parks and the park system. We have established, as it were, a central park and branch parks. The same change psychologically has occurred in connection with libraries. The great Public Library in Boston, great because of its beauty, not because of its size, was just in course of completion when I entered the Civil Engineering course in the Massa-

chusetts Institute of Technology. I am but fifty-two years young, but in that short space of time the need for taking the library to the people has been recognized and every large city has built many branch libraries. Numerous American cities (Philadelphia among them) have recently completed or are completing great central art museums. They are absolutely important to the cultural development of the city. But equally important, I submit, will be branch art museums throughout the region. We are just at the beginning of the recognition of this psychology. We had to take parks to the people. We had to take libraries to the people. We equally have to take art museums to the people. Only within the last year has New York City opened its first branch museum, at 196th Street. The regional plan must, of necessity, if it is to be adequate to its cultural opportunities, plot the locations of sufficient number of branch art museums to take pictures to the people as effectively as the branch libraries have taken books to the people.

I believe that the next generation will create branch universities. I present the conception. Imagine the University of Pennsylvania with eight or ten branches in the region of Philadelphia within thirty or forty miles. It is not such a great advance over what has already been done, educationally, as it appears. When I entered college in 1889, I met among my classmates, some boys from the Philadelphia High School. There was then just one Philadelphia High School. Today there are eleven High Schools and twelve Junior High Schools. In other words the Central High School, a City College is supplemented by branch high schools, some of the teachers of which think their own branches are Higher than the High School. In some respects their thought is true. It were interesting or at least advantageous to have locations for branches of institutions of higher learning in outer regions suggested by the regional plan. I am satisfied that the first regional plan that does so will be regarded in the future as prophetic.

What is the opportunity of civil engineers in presenting on paper plans directed to the securing of locations in the region for the creation of cultural opportunities in all these different and diverse ways? What are the

qualifications of civil engineers for the job? Well, I should say in the first place they understand construction. But only a few of them understand that construction is not design. I have heretofore used this illustration. If a plumber attaches to a water main three pipes so that the water spouts out the other ends, he has not designed a fountain—he has constructed it; he has done the plumbing part. If an engineer builds a bridge merely sufficient to stand the traffic, he has not designed the bridge; he has only constructed it; he is only a plumber. If an engineer takes the trunk of a tree and makes kitchen chairs sufficiently strong to stand the weight of the cook, he has constructed the chair but he has not designed it. An artist taking another portion of that same tree trunk, will by adding design to construction produce a Chippendale chair worth \$40.00 to the engineer's chair worth \$4.00. Only these engineers who know design as distinct from construction should have anything to do with the regional plan. If that cuts out 95 per cent of us engineers, that 95 per cent can overcome the difficulty by studying design as distinct from construction; and we can prevent other engineers from lacking what they lack by insisting that Institutes of Technology shall teach design to engineers, as well as how to calculate strength of materials, stresses and strains.

Some civil engineers have felt justified in complaining of the injection of architects and landscape designers into city planning, because it seemed especially the field of civil engineering. But the civil engineers had the field entirely to themselves for the whole of the Nineteenth Century. They plotted "Main Street." And they have only themselves to blame that the public, long weary at last of the drab, stupid, stale rectangularity of the checkerboard cities which were all the civil engineers of a century produced, relegated them to the subordinate position of drawing the working plans for designs conceived by others. And the public has judged of civil engineers as city planners by the nineteenth century gridiron. The end is not yet. A graduate in civil engineering asked me whether, as the result of my fifteen years direct contact with the supervision of plans for bridges, I thought architects would supersede engineers as designers

of bridges. I answered that it depends on whether engineers learn design; that I thought they would not do so; and that, with the astonishing advance in the determination of American cities to use art as their daily servitor, the architects in another decade will have pushed the engineers down to the subordinate position of calculating stresses and strains for the plans of bridges designed by their architect-employers.

One had only to go to the Sesquicentennial in Philadelphia to see how art has come into its own. If the Sesqui Art Gallery and all it contained had been entirely removed, the whole exhibition would have remained a great art exhibit. Consider how the steel industry is most conspicuously represented. Jones & Laughlin, steel manufacturers, show, what? They show what is essentially a notable work in sculpture. It could be with advantage less literal. But the whole conception is fundamentally sculptural. That was the method of appeal to the public, that was the advertisement chosen by a great steel concern. Look at the housing of individual exhibits. Every form of Grecian, Roman, Byzantine architecture has been used. The mere engineer will become only a skilled workman unless he looks to design.

What should those engineers, qualified by a knowledge of design, as well as of construction, for the job of regional planning,—what should they study, what facts should they ascertain in order to be able to plan for the cultural development of an entire region?

Obviously the topography must be studied. A poor topography may require a somewhat larger area for a park system than a fortunate topography. In Philadelphia we are fortunate. Such a deep narrow valley as the Wissahickon requires less area for the preservation of extraordinarily great natural charm, than a level terrain would have required.

Chief traffic routes must be studied. Such mistakes, as that in New York where Central Park blocks two vitally needed north and south routes must be avoided. Opportunities along the traffic routes for the preservation of places of natural beauty and historic interest should be determined.

The percentage of the total area which should be taken for the park system necessarily will vary with the topography, with

the character of the community so far as it can be predetermined by zoning and with other elements. Ten per cent is a principle, which has stood the test of many years. Probably a good regional park system will approximate that.

Larger playfields covering ten to twenty acres should be plotted about a mile from each other, and the smaller playgrounds within five minutes of each child's home. This again will vary in accordance with the expected intensity of residential development as forecast by the Zoning System.

Zoning will also help to predetermine the natural location for school houses and libraries. If zoning in its logical development is finally sustained by the Courts—and in the next fifty years it is impossible to believe that it will not be sustained—however the Courts of New Jersey, and perhaps of Pennsylvania, may seek to withstand progress by putting the obstacles of Nineteenth Century decisions in the way of Twentieth Century Cities—the needs of the region and of each section of the region in respect to thoroughfares, all sorts of public conveniences, like transit and telephone lines, sewers, water conduits, schools, neighborhood parks, neighborhood playgrounds, will be able to be forecasted, for fifteen or twenty years, with much greater accuracy than we can forecast them now. Nevertheless we must attempt to forecast them, through the familiar methods of studying the growth of communities by maps and otherwise, and then making the forecast.

In connection with playgrounds, I want to emphasize the importance of pay-as-you-play golf courses—and in addition I want to emphasize a method which I discussed with Judge Dickinson of the Federal District Court, in Philadelphia, for making privately owned golf courses permanent in their locations. Golf courses are open spaces. If completely permanent they would be open air parks, by which I mean parks which would be enjoyed by the public even though they could not walk over them.

How can they be made as nearly permanent as possible?

My suggestion is that taxes on golf courses which are open to those who pay the greens fee should be either the rural rate or else that the taxes should be waived altogether. This would require legislation, but

it would be a cheap means of increasing the permanent open spaces of a region. There are within a journey of a half an hour or three-quarters of us here today, over sixty golf courses—which means there are sixty open spaces, averaging about 100 acres and distributed in absolutely every direction. If all of these could be made permanent by a stroke of the pen it would be a blessing. Freedom from taxation would be a great incentive to a club to remain where it is. Otherwise increase in land values may not only make it desirable but imperative to move.

In answer to the query as to the kind of investigation that should be made in order to plan effectively for the cultural development of a community, so far as physical accomplishments can help toward that cultural development, the items of calculation and of investigation are pretty much the same as in regard to the other elements of the regional plan. Growth of population, directions of that growth, topography, natural and artificial barriers, locations of railroad, rapid transit lines, traffic arteries, and secondary streets, all are to be included. I have chosen not to give you a number of heads and subheads which would merely mean checking up the heads and subheads that I made for a series of lectures on Town Planning; but instead to present the opportunity that Regional Planning has to promote culture; to suggest some of the main ways in which that can be done; and to leave the working out in each case to the individual who does it and the individual situation he has to meet.

But I would remind you that if I today could present a 100 per cent perfect plan for metropolitan Philadelphia, twelve months from today it would be not more than 97½ per cent perfect. In four years it might not be more than 90 per cent perfect. Most big plans take at least ten years to realize and a regional plan will take thirty or forty years to realize. A 100 per cent perfect plan today may not be more than 60 per cent of perfection by the end of thirty years. I believe that every city plan and every regional plan that is under way today can be convicted of too much meticulousness in the information sought. The time spent in investigating and getting minute details is so great and the value of those details is

so negligible that a great deal of impatience with regional planning is justified.

Make your decision. If you never decide too soon it means that you often decide too late.

It is important, too, to recollect that some of our modern gods may not prove immortal. Especially is this true of the god, *speed*. Today speed automobilists have us by the throat. All they have to do is to present an appeal against some kind of obstruction wiped away. If a circular park at an intersection can be shown to delay automobilists two or three seconds, week-kneed city officials remove the circle. Recently a Philadelphian took an educated Chinaman from the Philadelphia Sesquicentennial Exhibition to a charming suburban home, ten miles out, going by a beautiful route. On returning he told his guest that they would come back by the less interesting Lincoln Highway because it would save ten minutes,

whereupon the Chinaman said, "And what will you do with it?" The automobilist, abashed, was unable to reply. Propaganda for speed is in sad need of debunking.

A cultivated community may be formed accidentally but it will be realized far more adequately and far more certainly if it is consciously planned. The ideals of one generation become the accepted realities of the next; sometimes sooner. In 1906 an intimate friend of mine—the city editor of a great Philadelphia daily—referring to a project which, like many others, he was hammering away at, said: "Andy, the Fairmount Parkway is a dream." In 1926 the 1906 dream was an old reality.

As a last word addressed to engineers—practical men, let me emphasize this thought—dreams are the most practical forces in the world, and mere dreamers have accomplished far more than, shall I say—mere engineers. But why not be both?



THE MOTH AND THE MOONFLOWER

A WOODBLOCK PRINT BY

ALICE RAVENEL HUGER SMITH



COURTESY OF THE METROPOLITAN MUSEUM OF ART

FIGURE 1. ALCOVE I. NEO-CLASSICISM. THE EMPIRE STYLE

DECORATIVE ARTS OF THE NINETEENTH CENTURY AT THE METROPOLITAN MUSEUM OF ART

THE Metropolitan Museum of Art has recently installed in one of its galleries an interesting exhibition of furniture and other objects representing the decorative arts in the nineteenth century. According to the account of this exhibition given in a recent number of the Museum's *Bulletin*, the reason for its arrangement was that, though the Museum offers numerous galleries devoted to the decorative arts of the eighteenth century and earlier periods, also to contemporary work in this field, no gallery has hitherto been assigned exclusively to the decorative arts of this particular period.

As one gallery was found inadequate for the illustration of an era so many-sided as the nineteenth century, additional exhibition space was secured by the use of partitions dividing the room into six alcoves. In four of these improvised rooms, reproductions of which are shown herewith through the

courtesy of the Museum, the installation has been given somewhat a domestic character. The walls have been painted or papered, the floors carpeted, the furniture grouped informally to suggest actual interiors of the periods represented.

"Some of the exhibits in this gallery," says Mr. Joseph Breck, in the *Bulletin*, "are shown not because they have artistic merit but because they illustrate certain phases of the decorative arts during the last century that cannot be omitted if the period is to be truthfully represented. The justification of an exhibition of this kind, in which tendencies influential today in the formation of taste may be seen originating in the preceding period, lies in its value as a means of stimulating interest in the present situation of the industrial arts and in fostering an intelligent attitude toward their regeneration."

The educational character of the exhibi-

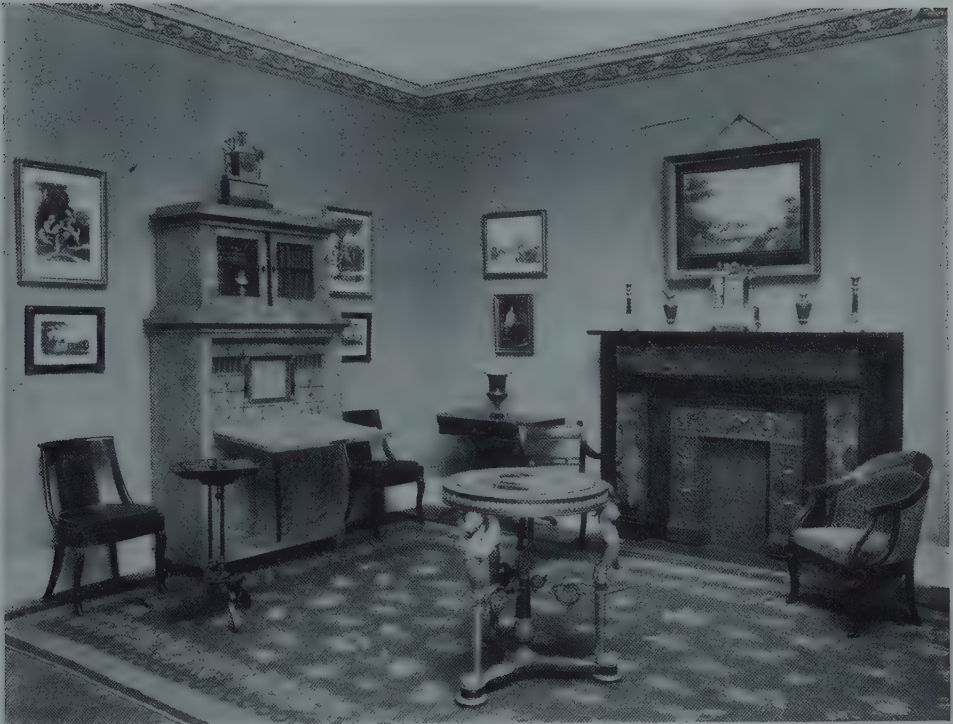


FIGURE 2. ALCOVE II. MODIFIED NEO-CLASSICISM. THE EMPIRE STYLE IN TRANSFORMATION



FIGURE 3. ALCOVE III. ROMANTICISM. THE REACTION FROM NEO-CLASSICISM
COURTESY OF THE METROPOLITAN MUSEUM OF ART



COURTESY OF THE METROPOLITAN MUSEUM OF ART

FIGURE 4. ALCOVE IV. ANTIQUARIANISM. THE VOGUE OF PERIOD REVIVALS

tion has been emphasized by comprehensive descriptive labels which have been placed at the entrance to each of the alcoves. In these an attempt has been made to give an idea of the influence of social and economic conditions upon the arts of decoration during this period.

The following description of this recently arranged gallery is quoted from the Museum's *Bulletin*: "The walls of the first alcove (Fig. 1) have been painted in neutral tints to harmonize with the classic severity of the Consulate and Empire furniture there displayed. In the opposite alcove (Fig. 2) the neo-classicism of the Empire is seen in the process of transformation during the period of the Restoration (1814, 1815-1830), and shortly after. The furniture, of French, German and American origin, is of the simple type that represents the best work of the period. The walls of this room are painted cobalt blue and finished with a narrow frieze of old wall-paper. On the floor is an unusually attractive Aubusson carpet of the period. In the adjoining alcove (Fig. 3) a giddy wall-paper in blue, gray and tan forms a characteristic background for the rosewood furniture and other

examples of the household arts of the period of Louis-Philippe (1830-1848) and of the early years of the reign of Queen Victoria. Opposite is the alcove (Fig. 4) representing the antiquarian trend of the decorative arts in the second half of the nineteenth century. Walls hung with flock-paper of brightest cherry red and crowded with gilt-framed pictures provide a typical setting for the 'period' furniture popular in the Second Empire and later. The collecting mania is exemplified by the Oriental carpets and the Japanese screen.

"The two remaining alcoves represent different phases of the reform movement that in the second half of the century opposed the decay of craftsmanship and the sterility of period 'revivals.' William Morris dominates the fifth alcove. Here against a background of sage green, topped with a dull gold frieze, are books, wall-papers, fabrics, pottery, a tapestry from the Merton Looms, and a cabinet designed by Morris and painted by Burne-Jones. In the opposite alcove, with its walls of primrose yellow, are examples of the work of the French innovators, especially those identified with the Art Nouveau movement at the close of the

century. Two cases in this alcove are devoted to the glass and enamels of Louis Comfort Tiffany, the American counterpart of these European leaders in the regeneration of the applied arts."

The exhibition is composed partly of loans and will be changed from time to time, but it is hoped that the gallery in which it is set forth may be permanently used for the display of the decorative arts of this period.



MAGGIE

FRANCIS DERWENT WOOD, R. A.

(MARBLE BUST)

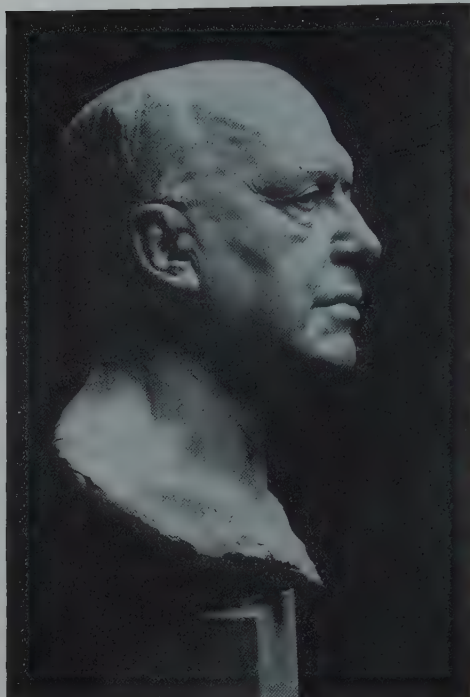
FRANCIS DERWENT WOOD, R. A.

BY KINETON PARKES

FRANCIS DERWENT WOOD makes contact with America from England, where he lived and worked until his death on February 19, 1926. His father was an American. His finest historical statue, that of William Pitt, Earl of Chatham, in marble, exhibited at the Royal Academy, London, in 1918, was given by the American Women in England to the National Gallery of Art at

Washington. His best portrait bust, that of the great Anglo-American novelist, Henry James, in marble, he presented to the Boston Public Library, and his early bust of Dennis O'Sullivan is in the Bohemian Club, San Francisco. Some of his principal domestic decorative sculpture is in the United States.

The great geniuses in the arts are born,



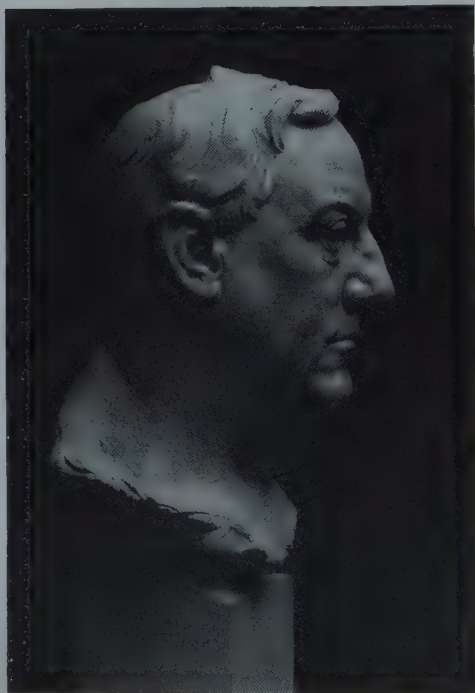
HENRY JAMES, FRANCIS DERWENT WOOD, R. A.
PUBLIC LIBRARY, BOSTON, MASS.; TATE GALLERY, LONDON;
PUBLIC LIBRARY, CHELSEA

not made; but, given an artist born, he can be made greater by environment and education.

Francis Derwent Wood was an artist, not only born but made as the result of the deliberate resolve of his parents. They both loved art and practised it; they associated with artists from their childhood's days; the mother inherited a talent for drawing from her father who practised it and was the friend of Turner, Peter de Wint, David Cox, William Hunt and J. S. Cotman. This same father, at one time a rich man and a patron of the arts—John Hornby Maw—founded a pottery in Shropshire, on the borders of Wales, on the banks of the Severn, which still flourishes. His daughter, Anne Mary, was Derwent Wood's mother who later in life became a friend of Ruskin. Her husband, Alpheus Baylies Wood, collected and loved old furniture and antiques long before the modern craze set in, and himself fabricated beautiful embroideries. Mother and father were not only artistic; they were

also intensely religious and reacted on each other in this respect until their faith became welded into the form accepted by the Plymouth Brethren.

Alpheus Baylies Wood was born at Harrisburg, Pennsylvania, in 1826, a typical Puritan whose father, a descendant of an aide-de-camp on Washington's staff, received Lafayette on his visit to the capital of the state. Alpheus, after a rigorous training, set out for missionary work in Palestine, but, being deflected by accident, he arrived in England. Art and religion then were the determining factors in the lives of Derwent Wood's parents; in his own, the two were welded and produced his sculpture and paintings. As an artist, and indeed as a man, he had but one passion and that was his art, into which he poured all the fervor which in his parents was a divided stream. He was as clearly single-minded as a Puritan; he had all the old intolerance of his father's race, producing in him that happy state of mind which knows no doubt and suffers no indeci-



KINETON PARKES
FRANCIS DERWENT WOOD, R. A.
EXHIBITED AT THE ROYAL ACADEMY OF ARTS, LONDON,
IN 1916

sion. He argued, but was never convinced; he sculpted and was always convincing. The passion of his parents for religion was transmuted in the son into a passion for his art.

sanne and Vevey. During the next five years the talent for drawing manifested itself even in plastic form, and Sir Hamo Thornycroft, being abroad at Carlsruhe, was con-



PEACE OVERCOMING WAR

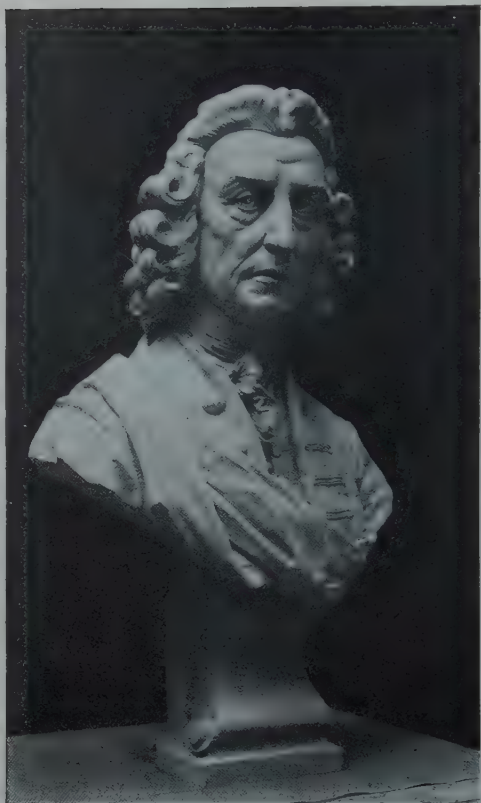
FRANCIS DERWENT WOOD, R. A.

MARBLE GROUP IN BRADFORD MUSEUM

There is a further argument in favor of the hereditary theory in the case of Derwent Wood: he was a polyglot as were his father and mother, who lived abroad and acquired or developed a knowledge of languages. No central European tongue had any terrors for Derwent Wood, who, after being born at Keswick in Cumberland on October 15, 1872, began, in 1880, his cosmopolitan education in Switzerland at Chexgres, between Lau-

sulted, and advised that the boy should continue his studies, so remarkable were the early specimens of his work produced.

Father and son entered together the Art School at Carlsruhe, and the latter took the full course of study until 1887, when the family returned to England. He was a small foreigner but a great Britisher; in fact a confirmed Anglo-maniac. In England he found all that is admirable. I remember



BUST OF PITT
BY FRANCIS DERWENT WOOD, R. A.

him during the war when he worked for blinded and facially disfigured soldiers from all over the world; he never faltered in his faith as to the ultimate result as he shuddered at the ravages which the men who came under his treatment suffered.

Switzerland and Germany behind him, he commenced as art student and craftsman at the School of Art, and at the Coalbrookdale Iron Company, in Shropshire, hard by the house of the Maws. At sixteen he had won his first silver medal from South Kensington, where he soon proceeded and entered on a brilliant studentship, associating with Lanteri, the great modelling master there, and Legros, the great artist at the Slade School. As a student his time was short, however, for he was soon awarded the Gold Medal and travelling scholarship at the Royal Academy Schools which took him to Paris and the study of the examples of sculpture to be found there. He exhibited

at the Salon his group "Maternity" in 1897, gained an Honorable Mention, and then hurried home to become assistant to Thomas Brock and to receive the appointment of visiting modelling master in the Glasgow School of Art.

In 1898 he began the long series of portrait busts which were exhibited year after year at the Royal Academy, but his public success dates from his "Dante at Ravenna." It was not received with universal favor, but it was discussed and its author came to be widely known and recognized, and his meteoric career was talked of in all art circles. The Dante figure was original, and the accessories of the base were even more so and new to England then, when Rodin and Rosso were still somewhat unknown quantities and qualities. It was at this time that the International Society of Sculptors, Painters and Gravers was formed and Derwent Wood exhibited, and when later Rodin, on the death of Whistler, accepted the presidency and arrived in London, Wood's facility with the French tongue and association in art were of the utmost use to the great master, at that time at the height of his powers.

During the earlier years of his career he was much engaged with architectural work, especially at Glasgow. In that city, on the art gallery, are four colossal female figures of The Arts, four figures on the Caledonian Railway Station and four more on the Mercantile Buildings. In America interior decoration was made by him, both for Mr. Henry Phipps and Mr. Jay Phipps in conjunction with Mr. George Crawley the architect, consisting of marble mantelpieces, silver fire dogs, metal screens and gates and library friezes. In Aldford House, Park Lane, London, are some important modelled friezes.

The general style of Derwent Wood's sculpture is in accordance with the classical canon, with a leaning to the freer treatment accorded to it by the artists of the Renaissance. But what gives it distinction and what marks it out as a great advance on that of the men who came immediately before him in point of time is its naturalism. This has a greater tendency in the direction of reality than the humanism of the Renaissance, but he never went the full lengths that are achieved by the modernists of

today, not even in his bust of an "Old Boxer," his statuette of Cain or his "Unrepentant Thief," nor in the series of small, freely modelled groups of soldiers of the Great War, which were certainly his nearest approach to realism, for they were so intense in feeling as to become symbolic representations of suffering.

His naturalism is seen at its best in his long series of portrait busts, the best being Henry James, replicas of which are in the Tate Gallery in London and in the Public Library at Chelsea. James gave a large number of intimate sittings during the first weeks of the war. Other literary men like Augustine Birrell, artists such as Augustus John and Ambrose McEvoy, and musicians, among whom was Cyril Scott, were the subjects of his rapid skill—he could secure a likeness in two hours of modelling. His other sitters were from all ranks and classes, including men so diverse as Marshal Foch, Frank Moran, and Clemenceau. The portrait that approaches nearest to realism, and is in this respect comparable with George Gray Barnard's Lincoln at Cincinnati, and at Manchester in England, is of F. Henry Royce of motor fame, engineer-in-chief of Rolls-Royce. The statue in bronze, life-size, as all realistic work must be, was set up in the Arboretum at Derby, England, in 1923. The sculptor indulged to the full his fertile faculty for intensive character study in this work, the subject of which was thoroughly sympathetic to him.

So far as truth is concerned Derwent Wood made no compromises, as the Royce statue and the bronze bust of Bess Norris, the Australian artist, purchased for the National Gallery of British Art in 1926, indicate. His predilection, however, was for the display of fancy and imagination offered by a less naturalistic formula. His art was at the half-way house between classicism and naturalism. He aimed at a perfection of pure form with a strict adherence to truth as seen in ever fresh study from the living model. In this he did not sculpt "warts and all," but eliminated and combined in an effort towards the ideal. A single model did not suffice for him to illustrate in his statues of Atalanta, Truth and Psyche—the former in marble in the Art Gallery, Manchester; the latter in the Tate Gallery, London, in bronze—all the classic virtues. He selected

points from more than one human figure in order to build up the ideal. He sought for perfection of detail while endeavoring to be true to type, not without a hankering, still, for the shackles of pure classical form.

He was not an originator, a creator of new form; not a delineator of the passion of life, but a lover of beauty of form for its own sake, whether derivative or not. He was a lover of the beautiful in form as evocated by



F. HENRY ROYCE, ESQ.

BY FRANCIS DERWENT WOOD, R. A.

UNVEILED AT THE ARBORETUM DERBY, 1923



SAINT GEORGE

FRANCIS DERWENT WOOD, R. A.

BRONZE GILT TROPHY FIGURE

the Greeks and modified by the Romans and the men of the Renaissance, but he was not averse to the forms in which the idea of beauty struggled to express itself in the art of Egypt, Assyria, India, China, Japan and ancient America. In his "Book of Job" there is a character akin to the Assyrian ideal, but in nothing he ever did is there an approach to Negro Art. He was ethnologist enough to recognize the value of the primitive, but much too classic to imitate it.

He was, however, by no means inimical to period work and indeed excelled in the pro-

duction of period detail and character, as witness his masterpiece in marble statuary, the Pitt at Washington, which is full of the decorative charm and feeling of the eighteenth century; and his General Wolfe at Westerham in Kent, which is hardly less characteristic. Trappings gave him a scope which he would never have sought for himself, but which in such works as the King Edward VII and the Gaekwar of Baroda he exploited to their full extent. In his naturalistic portraiture he steadily avoided all meretricious additional interest of ornament whenever possible, concentrating on

character and soberly enjoying the straightforward truth of Mr. Royce and Henry James.

Earlier in his career, however, he was addicted, like all his contemporaries, to forming a style on Renaissance work, led and encouraged somewhat by the work of Alfred Stevens, and later and even more by Alfred Gilbert. In his garden and niche figures and in many of his statuettes, he introduced ornamental detail solely for its own sake, as was the invariable custom, but his developing austerity of form subsequently reduced this to the minimum. He never tired of making designs incorporating the conventional elements common to all classical work as practised during the Renaissance, but holding back from rococo and baroque.

Modelling in clay and wax and carving in stone and marble are but forms of drawing. Derwent Wood chose the former; the tactility of his fingers was so delicate that they made a more sensitive tool than the chisel. But his facility in plastic drawing was almost equalled by that of his pencil, pen and brush. His "sculptors' drawings" of form—poses reproduced directly from life, or from memory, or spontaneously in meditation—are widely known and appreciated, their excellence being due to the admirable way in which he translated plastic form into graphic.

He was, during the last years of his life, engaged in wood-engraving, starting with a series of caricatures of artists, made for the most part at the dining-table of the Chelsea Arts Club and transferred afterwards to the wood-block. He next proceeded to cut a startling series of designs for "The Book of Job," a dozen or so in number and 16 inches by 13 in size. These are so originally conceived and rendered, and to them he imparted so much of his natural irony and poignancy of vision, that they cannot well be compared with the work of any other master. Finally, delighting in nature as he did, his rare holidays were never idle; his time was invariably devoted to making water-color pictures of the scenes he selected for his incessantly active though never laborious mind to rest amongst—a rest which was merely a change of occupation, for he played no games but billiards. Mr. Jay Phipps has one of these water-



FOUNTAIN FIGURE IN BRONZE
BY FRANCIS DERWENT WOOD, R. A.

color drawings; one of very many which, up to the last year or two of his life, were never exhibited. Now, however, they are in several private collections and have also been acquired for the British Museum, the Victoria and Albert Museum, and the Whitworth Institute Galleries at Manchester. These scenes are of Sussex, of Devonshire, of Derbyshire, of Surrey; of Wales and of the South of France; of landscapes, of rivers, of long vistas of hills and cliffs with glimpses of the sea; and almost the last series, and in some ways the most developed and accomplished of all, he made on the French Riviera in the early summer of 1923.



DAEDALUS EQUIPPING ICARUS

FRANCIS DERWENT WOOD, R. A.

When the Memorial Exhibition of his works was opened at the Leicester Galleries in London in April, 1926, a new phase of the graphic work of Derwent Wood was revealed. Very few knew that he was a painter in oils, except that he had exhibited at Agnew's Gallery in London a portrait he painted of myself (in addition to modelling my bust and making many caricatures). It appeared that he had been painting oil landscapes for some years, and a "Woodland Scene" exhibited a true appreciation of English landscape painting at its best and was in itself a rich example. There were others, and in addition a selection from "The

Coffee Shop" series which displayed the sculptor's powers of representing in paint as full a modelling as is possible of three-dimensional-space-occupancy. In their color and quality they, too, were admirable. Other still-life groups and decorative pieces shewed a wide application of graphic production, but in one piece, "The Entombment," questions of color and draughtsmanship were lost sight of in the conception of the subject—a conception that was new, dramatic and convincing.

Derwent Wood became an Associate of the Royal Academy, after consistently exhibiting at the annual exhibitions in 1910, and ten

years after he was made a full Academician. He was a prominent factor in the reforms from within by which the Academy is bringing itself rapidly into line with the requirements of today. He was for some years the head of official sculpture in England as Professor of the Art in succession to his old teacher and friend, Edward Lanteri, at the Royal College of Art, after a long service as examiner and inspector of modelling for the National Competition and the provincial art schools. To this function he also brought the spirit of reform, and under his reorganization the Modelling School of the college became its most vital section, and it had the advantage of the precepts and practice of a great teacher as well as the example of a great plastic artist.

Among the many war memorials which have helped to destroy the reputation of more than one British sculptor, Derwent Wood's stand out as quiet and dignified works worthy of their theme. An important one is the fine classical rehabilitation of David, an 8-foot bronze figure on an architectural base at Hyde Park Corner, quietly and with dignity commemorating the work of the machine gunners. At Ditchingham Church in Norfolk there is a bronze prone figure set at the foot of a large wall-space, and sculpture and placing and spacing produce a most dignified, if simple, effect. At Cleckheaton in Yorkshire is an example of his latest decorative work kept well under control, with two seated female figures and a surmounting trophy.

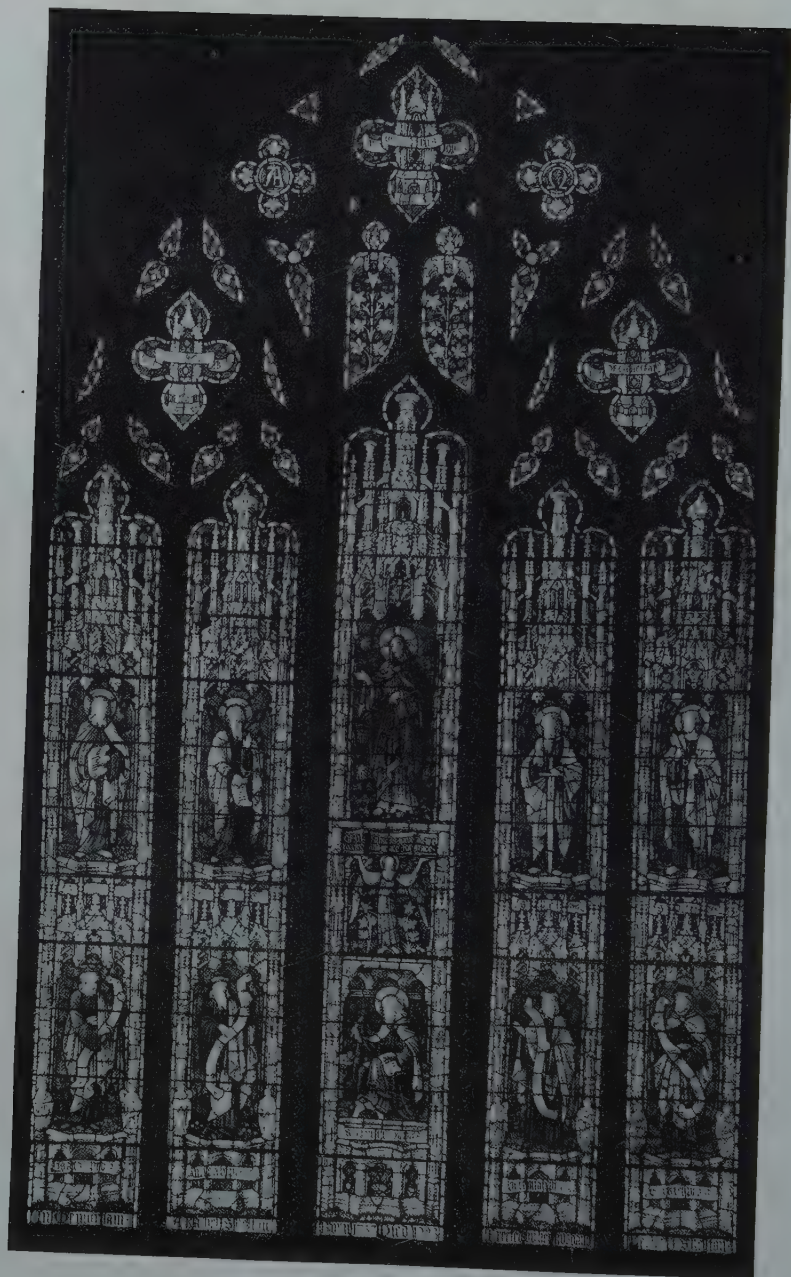
In the same county, in the city of Bradford, is his biggest work in this direction. It is a great marble group of two figures engaged in a terrible struggle, "Peace subduing War," the treatment of which gave rise to endless discussion, often acrimonious. The group was commissioned by the City Corporation and is placed in the fine Cartwright Hall of the Art Gallery there. It is seldom a sculptor receives a commission nowadays of such magnitude, and Derwent Wood rose to the occasion, occupying years in the careful building up of the mass of clay, modelling from nature and afterwards supplying the masses of drapery which add strength and nobility to the figures. This is one of the most important sculptural works in England of the present century and certainly the most spiritual expression of

man's amazed indignation at the horror of the calamity called down upon the earth by stupid lust of power and its misguidance. The group is essentially classical in its representation and details, its whole spirit is classical, a more appropriate medium for the expression of its message than realism.

Derwent Wood was an acute and masterful classicist with a love of nature that kept his work human, and a technique in modelling which rendered any conception easy of realization. He did not delve for knowledge; he had it. He did not suffer in production, for his method was direct and sure, and he rejoiced in the facility of his hands, producing too quickly to realize the agony of parturition. Work was no labor to him, and the exercise of his equipment in Greek, Roman, and Renaissance Scholarship gave him the intensest pleasure. For the faltering of the unsure he had a contempt which amounted to detestation; his impatience with ignorance was extreme. He was passionate and relentless in his life and in his work, a Grand Inquisitor of the Art of Sculpture in a West of England tweed suit and stout brown boots, as intolerant and cruel in his judgments and opinions as the greatest Castilian of them all.

A World Conference on New Education, to which many nations will send representatives, will be held at Locarno, Switzerland, from August 3 to 15, 1927. The general theme of this conference will be "The True Meaning of Freedom in Education," and among the speakers and group conductors will be leaders in the field of education in the United States and many of the countries of Europe. A feature of the meeting will be an exhibition of children's art work in the schools of the various countries represented.

This conference is to be held under the auspices of the New Education Fellowship, an organization with headquarters in London, which is also offering, in connection therewith, a series of special tours for teachers. These tours have been arranged to include visits to the new schools of Europe, as well as the conference at Locarno, and will offer unusual opportunity for study and travel under expert guidance. Further particulars concerning them may be had by addressing the New Education Fellowship, 11 Tavistock Square, London, W. C. 1.



THE A. RACHEL SKELTON MEMORIAL WINDOW
GRACE CHURCH, COLORADO SPRINGS

DESIGNED AND EXECUTED BY
CLEMENT HEATON

A NOTABLE WORK IN STAINED GLASS

THE A. RACHEL SKELTON MEMORIAL WINDOW, GRACE CHURCH,
COLORADO SPRINGS

DESIGNED AND EXECUTED BY CLEMENT HEATON

A LARGE stained glass window by Clement Heaton has lately been placed in Grace Church, Colorado Springs, by Mr. Leslie J. Skelton of that city, as a memorial to his wife. Not only is this a superlatively fine work of art but it fulfills the ideal of a memorial, holding in memory one whose life was spent in service to the community, and adding for the continuous enjoyment of that community a thing of beauty—one might almost say unspeakable beauty, for such is stained glass at its best.

This window, which is 190 square feet in dimensions, occupies the principal place in the church, in the chancel above the altar. The subject chosen for interpretation was "The Grace of God," and in each of the five panels the figures represented are related to this theme. In the center of the window is the figure of Christ. Below Him are the four prophets who foretold His coming and His character: Isaiah, Micah, Jeremiah and Ezekiel. Above them are the figures of those especially associated with the incarnation: St. Matthew and St. Luke, who tell of the nativity, and St. Paul and St. Peter, who developed the meaning of the incarnation to the world. Below the figure of Christ, St. John is seen writing his Prologue, the profound statement of the significance of the incarnation. In the ornamental border are to be seen the columbine and anemone, which have local as well as personal significance. The use of these motives follows the custom of the early makers of stained glass of using, in their designs, flowers native to the community in which the windows were to be placed.

Mr. Heaton comes of a family of English designers and makers of stained glass, of which he is the third in direct descent. At an early age he was apprenticed to the best qualified firm of London glass painters. During this period he made daily visits to study in the mediaeval art rooms of the British Museum. At this time his father was rediscovering the ancient pigments used

for painting glass, but, as the father was first known as a designer, the son was directed into this vocation and early became familiar with all the art that stained glass demanded. The delicate tints, the texture of the glass and the firing necessary call for wide knowledge, with careful experimental work. For this reason the artist makes the actual glass on which the painting is to be done. This window in Colorado Springs contains several thousand separate pieces.

Among Mr. Heaton's other works are the East Window for Chester Cathedral, England; also two large windows for Bale Cathedral, eight windows for the Church of St. Francois, Lausanne, and eleven windows for the Church Plainpalais, Geneva; as well as, in this country, windows for churches in New York, Newport and Charleston, to mention only a few.

AT THE METROPOLITAN MUSEUM

A notable exhibition of Swedish contemporary decorative arts opened at the Metropolitan Museum of Art on January 17 to continue through February 27. This exhibition has received a subvention from the Government of Sweden and is under the auspices of H. R. H. the Crown Prince of Sweden.

Among the many activities conducted by the Metropolitan Museum of Art during the month of January was a series of four free orchestral concerts on Saturday evenings, given by a symphony orchestra under the leadership of David Mannes. These concerts were preceded in each instance by afternoon talks on the program by Thomas Whitney Surette in the lecture hall of the museum. A similar series of concerts and lectures will be given on the four Saturdays in March.

On January 4 the Museum provided for its members and others a lecture on "How to Prove the Authenticity of Paintings," by Sir Martin Conway, the eminent British author and lecturer.

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OUR NATIONAL CAPITAL

The first session of the present Congress appropriated \$150,000,000 for the purpose of public building, one-third of which, \$50,000,000, is to be spent over a period of five years in Washington. The present session of this Congress on December 9 introduced, both in the House and Senate simultaneously, a bill authorizing the purchase by the Government of additional land lying along Pennsylvania Avenue and forming a triangle between the Avenue and the Mall.

In support of this project, Secretary Mellon, in a hearing before Congress, declared that one of the outstanding considerations in the program of extensive government building should be to place Washington in the forefront of the architecturally beautiful cities of the world. At that time Secretary Mellon discussed fully the question of the federal building program and its importance to the future of Washington, as well as to the place that Washington will take

among the great capitals of the world. "In the capital," he said, "an example should be set for the country as a whole in the matter of planning. Our national monuments will attract seekers of the ideal in art. More and more it will become the tendency to establish the headquarters of societies of literature and art in Washington and to make bequests of collections to the national capital as well as to other great cities of the country. Already there is a definite project to establish here in Washington a National Gallery of Art. Thus the capital may be foreseen as an art center, responding to the desire of visitors from all over the world and satisfying that demand."

He then cited Paris as an example of a city thrifty in business, an industrial center, and from the standpoint of planning and architecture a work of art. "It is generally recognized," he said, "that the really splendid nature of city development in Paris is responsible, in a large degree, for its number of visitors and that this work has contributed very largely to making Paris the artistic center of the world."

The problem of the development of Washington along artistic lines is made easier today, he declared, by the existence of the plan prepared in 1901 by the Burnham Park Commission, a reversion to and revision of the original L'Enfant Plan of a hundred years earlier. "Correspondingly," Secretary Mellon pointed out, "the work in the future will be rendered easier and less costly if the plans of today are made with foresight." He urged that both expenditure and planning should not be done without a comprehensive study of the entire situation. "Many features," he said, "must be taken into consideration, but the outstanding one is that the public buildings, as finally located and constructed, should place Washington in the forefront of the architecturally beautiful cities of the world. No building should be located or its architecture decided upon until a study has been made of its effect upon the neighboring buildings to be constructed in the future and the carrying out of the complete plan."

That this project and these ideals have the support of President Coolidge is evidenced by his own words in his most recent message to Congress. With reference to our capital city, the President said:

"We are embarking on an ambitious building program for the city of Washington. The Memorial Bridge is under way, with all that it holds for use and beauty. New buildings are soon contemplated. This program should represent the best that exists in the art and science of architecture. Into these structures, which must be considered as of a permanent nature, ought to go the aspirations of the nation, its ideals expressed in forms of beauty. If our country wishes to compete with others, let it not be in the support of armaments but in the making of a beautiful capital city. Let it express the soul of America. Whenever an American is at the seat of his Government, however traveled and cultured he may be, he ought to find a city of stately proportion, symmetrically laid out and adorned with the best that there is in architecture, which would arouse his imagination and stir his patriotic pride. In the coming years Washington should be not only the art center of our own country, but the art center of the world. Around it should center all that is best in science, in learning, in letters and in art. These are the results that justify the creation of those national resources with which we have been favored."

Washington is the property of every citizen of the United States. Ours is a representative government. It is not only stimulating and fine that those at the head of our Government are so evidently imbued with that spirit of art which inspired our early builders to plan so well and build so beautifully that we today point to their works with just pride, but it should not be forgotten that in putting these ideals into effect it is the will of the people that will be recognized, and that the measure of success attained will be commensurate with the enthusiasm with which they find response throughout the country.

To make Washington one of the most beautiful capitals in the world is a wise and an economic measure, for it will tend to the beautification of all of our cities, quick to follow a good example; it will prove of cultural value to our people; it will add to patriotism, and it will gain for us not only the respect of the world but the respect of those generations yet unborn who are to follow after us. Surely the utterances of our President and of our most distinguished Secretary of the Treasury cannot fail to find general and hearty response.

PROGRAM OF THE MAY CONVENTION IN BOSTON

Plans for the American Federation of Arts' Eighteenth Annual Convention, which will be held in Boston, May 18, 19 and 20, are already well under way. The New Statler Hotel will be headquarters. The morning session on the opening day will be held therein and will include, as usual, reports on the Federation's work, also an address by a notable speaker. The afternoon session on that day will be held at the Museum of Fine Arts, when the subject under discussion will be "What the Small Museum Can Do." At the close of this session there will be a sight-seeing tour in buses of Old Boston. That evening a reception will be given by the Museum of Fine Arts in honor of the delegates.

The morning session on May 19 will be held at the Statler; the afternoon session at the Fogg Museum, Harvard University. At the latter the subject under discussion will be "The Training of Art Museum Directors and Leaders in Art Appreciation." After lunch visits will be paid to the Fogg, Agassiz and Germanic Museums and old houses in Cambridge. A Round Table Dinner at the Statler at 6.30 will be followed by a Pop Concert by the Boston Symphony Orchestra in Symphony Hall—a unique Boston affair.

On the third day, May 20, both morning and afternoon sessions will be held at the Statler, the former devoted to the subject of City Planning—Park Design, etc.; the latter, the closing session, including reports of committees and elections, with special addresses by several distinguished speakers. At the close of the afternoon session there will be a bus trip through the parkways and arboretum of the city. On the evening of this day, and as a fitting close to the convention, will be a reception (given by the trustees) in the Isabella Stewart Gardner Museum, Fenway Court—a rare privilege and pleasure, this museum being seldom open to visitors at night.

A particularly interesting and enjoyable feature of the Convention will be the luncheons, which will be served in a private dining room at the Statler, affording opportunity for informal talks and general discussion.

This Convention will be preceded on May 16 and 17 by the annual meeting of the Association of Art Museum Directors in Providence. The President and Trustees of the Museum of the Rhode Island School of Design have extended an invitation to delegates to the American Federation of Arts Convention to stop in Providence either on their way to Boston or on the return trip, generously offering to keep "open house" on the days immediately preceding and following those of our meeting. This is an opportunity that all who can should not miss—the new building of this Museum being of extraordinary charm and significance both in design and in installation of exhibits.

It should also be noted that the annual convention of the American Association of Museums will be held in Chicago on May 23, 24 and 25, enabling those in attendance at Boston to "connect in time and with ease."

NOTES

THE COMMUNITY ARTS ASSOCIATION OF SANTA BARBARA

The Community Arts Association of Santa Barbara, California, is a unique organization, an organization which is demonstrating the coordination of the arts in terms of community service, subsisting at present largely through grants made by the Carnegie Corporation, but rapidly justifying these grants through increase in local support.

In spite of the fact that the past year has been one of readjustment after the disaster of the earthquake, dominated by the complete absorption of the city in rebuilding, repair, and recovery of pose, the work of the Community Arts Association has gone forward; in fact it is said that, to a great extent, the spirit in which Santa Barbara has met great disaster and the way in which it has regained an approximate of normal condition, converting disaster into opportunity, is largely due to the spirit of unanimity which the Community Arts Association has developed.

The work of the Community Arts Association is along several lines and includes drama, music, a school of art, plans and planting. Last year ten plays were produced, nine under the regular director, Colin

C. Clements, one to fit in with the city's Old Spanish Days' Fiesta, under a guest director, Frederick McConnell of Cleveland. The total attendance was 17,000 in a city of 30,000 inhabitants, with a theatre seating only 631 people.

Under the direction of the Music Branch nine concerts were given, four of which were by the Community Chorus. One of these was Handel's "Messiah" at Christmastime. Last summer the Children's Chorus was revised, and supervision and maintenance of music scholarships in the School of the Arts were continued. This coming year the Civic Music Committee will conduct not only orchestral concerts in the large Granada theatre seating 1,600 persons, but also an Artists' Series including such distinguished musicians as Gabrilowitsch, Ponselle, Kindler, Schipa and Zimbalist. There will also be chamber music concerts.

Of all the branches, the Plans Committee has in the past year represented the most tangible fruits of this service to the community. Credit for the new Santa Barbara which has succeeded the architectural banality of pre-earthquake days is voluntarily accorded the committee on all sides. The committee has cooperated with the Better-Homes-in-America organization. It has issued a book of small house designs which has now gone to forty-five states. Over 1,500 copies have been sold within the State of California. It has issued also "The Santa Barbara Gardener" and has undertaken the planting and upkeep of all property controlled by the Community Arts Association. It also sponsors a Children's Gardens movement, with an enrollment of 300, lectures on practical gardening, flower shows, etc.

The Art School, like the Association as a whole, is emerging from youth into a more mature consciousness of its assets and potentialities. It has an enrollment of over 200 pupils. It teaches graphic, decorative and plastic arts, as well as the drama and dancing. It has added this year a course in bronze casting for sculptors by the lost wax process, intended for those who wish to, cast their own work on a small scale in bronze. This has been a most notable and successful development. The course of instruction has been given by a Scottish sculptor, Archibald Dawson. This course has had a double pur-



BRONZE HEAD OF AN AZTEC CHIEF

DESIGNED, MODELED AND CAST BY DONALD HORD UNDER THE DIRECTION OF ARCHIBALD DAWSON AT THE SCHOOL OF THE ARTS, SANTA BARBARA

pose—to initiate the students in sculpture into the actual methods of casting, and to bring back in close relation with the art a return to the craftsmanship which was one of the equipments, heretofore, of all great sculptors. Incidentally it is an advantage to have on the Pacific Coast a bronze foundry for work of moderate size, to which sculptors may send their work to be cast even though they themselves may not desire to practice the craft. When Mr. Dawson returns to Scotland the work in sculpture and the course in modeling and bronze casting will be taken by Amory C. Simons, a colleague of Paul Bartlett.

Two very capable and talented instructors in Design, Mr. and Mrs. James Bodrero, have been engaged; and Edward Borein, the distinguished western etcher, is to give instruction in this particular art. Colin Campbell Cooper will instruct in painting.

Frank Morley Fletcher is Director of the school, and also on his staff are Hartwell Ayles, for two years an assistant of Albert Herter in mural painting; Lockwood de Forest, Jr., landscape architect; Harriet Griffith, landscape gardener; John Frederic Murphy, architect; Marshal Lakey and Marjorie Murphy. The president of the Board of Directors of the Community Arts Association is Bernard Hoffmann.

THE ARTS AND CRAFTS, BOSTON

The Tricennial Exhibition of The Boston Society of Arts and Crafts to be held at The Museum of Fine Arts, March 1 to 20, will

include an unusually interesting and comprehensive display of craftwork ranging from smaller articles through wood-carvings, iron work and stained glass. Two rooms have been set aside at the Museum for the Exhibition. Ecclesiastical work, architectural features, as well as the smaller decorative objects will be shown. After the Boston showing, the collection will be exhibited at the Detroit Society of Arts and Crafts in April.

Titania's Palace, featured at the Sesqui-Centennial by its creator, Sir Neville Wilkinson, attracted many craftsmen during its display in Boston in January. A. W. K.

BOSTON
NOTES

With the usual number of exhibitions of paintings undisturbed, during the past weeks, the Boston art galleries have at the same time given exceptional pleasure to admirers of black and white and of line delineation. Ernest Haskell's etchings, arranged as a memorial exhibition at Casson's Galleries, was outstanding in its appeal. It covered the range of the artist's best work, the earlier plates made in California and Florida, his remarkable portrait studies where the most fragile or delicate line sets forth the whole personality of his subject, and his superb Maine series which brought complete recognition of his genius only a little more than a year before his untimely death in 1925.

Another black and white exhibition, not without its memorial suggestion, is that of lithographs by George Bellows, placed on view in January at Casson Galleries.

Boston notes with considerable pride that The Museum of Fine Arts was one of the first to recognize the genius of Claude Monet, and it is now in possession of nine of his canvases: a marine, showing a weather-beaten bark riding at anchor, her sail half-furled; "Cliffs at Petite Dalles"; "Le De-bacle," one of the brilliant series of water scenes; "Flower Beds at Vetheuil"; "Seacoast at Trouville"; "The Waterlilies," and "Grand Canal, Venice." There are other Monets also in the Gardner Museum of Boston and in the private collection of the late Desmond FitzGerald of Brookline.

A comprehensive exhibition of the work of Paul Manship was opened in the Renaissance Court of the Museum with a private view, January 4.

The sculpture of Richard Recchia shown at the St. Botolph Club in December revealed an artist particularly able in portraiture. The character of the individual is caught by him with rare insight and presented with vitality.

Other recent exhibitions were water colors by Robert Hallowell, pencil drawings and lithographs by George W. Eggers shown at The Boston Art Club; pastel portraits by Ruth Coleman; paintings by Harry L. Hoffman executed on the William Beebe Expedition to the South Seas; water colors by Nelly Littlehale Murphy; Sears Gallagher's etchings; work by Lilian Westcott Hale and Harry Sutton.

The first exhibition of the Boston Society of Independent Artists opened January 16 at 40 Joy Street.

A. W. K.

ART AT
CORNELL

Cornell University, through its College of Architecture, is conducting this season an active art program for the benefit of its students and others in the community. In an improvised art gallery, which was formerly the chemical laboratory, there is being shown a series of exhibitions of artistic merit and educational value. The first of these exhibitions was shown during November and December and comprised twenty or more paintings lent by the Grand Central Galleries of New York, the work of such well-known artists as Paul Dougherty, John C. Johansen, Leopold Seyffert, Eugene Savage, Elliott Dainger-

field, John Costigan, H. O. Tanner, and others. There was also included in this showing a notable collection of etchings by Durer, Rembrandt, Seymour Haden, Whistler, Lepere, Millet, Rousseau, and Hedley Fytton.

This exhibition was followed by a collection of paintings by American artists lent by the Macbeth Gallery of New York, works by members of the French Impressionist school, a group of small bronzes and a number of etchings by American artists, including the collection of "Fifty Prints of the Year" assembled by the American Institute of Graphic Arts.

For the month of February the Art in Trades Club of New York has lent an exhibition of applied arts by its members which includes tapestries, textiles, furniture and metal work. Later exhibitions will consist of sketches and cartoons for mural paintings, a collection of architectural work, a group of work by local painters, and a collection of garden sculpture and landscape gardening.

The interest which these exhibitions are arousing among the students of the University is particularly gratifying, the attendance in each case so far having well exceeded all expectations.

ST. LOUIS NOTES

The awards in the Fourteenth Annual Competitive Exhibition of St. Louis Artists at the St. Louis Artists' Guild were made known at the regular meeting of the Guild on December 4. Robert Aitken, chairman of the special jury, announced its decisions as follows: The Artists' Guild Prize of \$300 was given to Oscar E. Berninghaus for "A Valley in the Taos Canyon"; the St. Louis Chamber of Commerce Prize of \$350 for the best painting of a scene in St. Louis, preferably an industrial subject, was won by Frank Nuderscher with "Foundations of a City"; the Halsey C. Ives prize of \$100 for landscape offered by William K. Bixby was awarded to E. Oscar Thalinger; the Carl Wimar prize of \$100 for figure painting went to Fred Green Carpenter for "Caprice"; the George Warren Brown prize of \$50 for figure painting was given to Gustav F. Goetsch for his "Reclining Nude"; the Letticia Parker Williams prize of \$100 for



SENATOR WILLIAM E. BORAH

MARGARET FITZHUGH BROWNE

INCLUDED IN A RECENT EXHIBITION HELD BY MISS BROWNE AT THE AINSLIE GALLERIES, NEW YORK

decoration, mural or otherwise, was won by "Trees and Flowers," a batik by Tomasko Milovich; the Edward Mallinckrodt prize of \$100 for portraits was awarded to Takuma Kajiware for "Maybelle"; and the Frederick Oakes Sylvester prize of \$50 offered by William K. Bixby was given to Victor Hoern for "Leda and the Swan." Honorable mentions were given to Mrs. Kathryn Cherry and to Margaret Mosby, and a special prize of \$50 offered by Arthur Kocian was awarded to Mildred Bailey Carpenter.

Of particular interest is the annual *Post-Dispatch* Black and White Competition for St. Louis scenes on view at the Guild from January 15 to February 16, under the auspices of the St. Louis Artists' Guild. Three prizes are offered by the *Post-Dispatch* of \$250, \$100 and \$50, and the awards will

be made by a jury selected by the Guild. Architects, commercial artists, students and newspaper artists, as well as artists, take part in this exhibition, which therefore presents a great variety of manners and media.

During December an exhibit of paintings by Albert Bloch was held in the art room of the Public Library. It included thirty-eight paintings and was the most comprehensive survey of his work which has been held in this country over a period of fifteen years. Bloch is a native St. Louisan. He has studied in New York and Munich, is an exponent of the Modernist school, and is at present head of the department of drawing and painting at the University of Kansas.

Mildred Bailey Carpenter exhibited a collection of her highly original and fantastic

decorative and illustrative drawings in the art room of the Public Library in the month of January. They are of exquisite beauty in color and line.

Tom P. Barnett displayed a group of his water colors and oils at Grand Rapids recently.

Thumb-box paintings by St. Louis artists were on view in December at the Missouri Hotel.

The City Art Museum made up from its own collections an especially attractive exhibition of armor, weapons and tapestries. It has recently acquired a number of important pieces from the Keasby sale in New York, and these, before their permanent installation, were part of the display. Tapestries and weavings of the sixteenth century made a colorful and effective setting for the pieces. A special exhibition of recently acquired glass and ceramics from the International Exhibition of Decorative Arts held at the Museum last July was also on view during January, previous to their permanent installations.

A collection of paintings by Douglas and Dewitt Parshall, artists of the far west, were shown at the City Art Museum during January.

The educational department of the Museum recorded a total of about 24,000 persons who had heard talks at its various collections during 1926. This number compared to the approximate total of 8,000 recorded the first year of the department's activity three years ago indicates the response to museum instruction and therefore the need for it in such institutions.

M. P.

WHAT
PITTSBURGH
IS DOING

The Patrons Art Fund of the Carnegie Institute, Pittsburgh, the purpose of which is to provide means for the purchase of additional paintings for the Institute's collection, has lately been increased by a gift of \$10,000. This new subscription brings the total amount now in hand to \$150,000. This project was inaugurated in 1922 by the late Willis F. McCook, who at that time made an initial subscription of \$10,000. Since then fourteen additional persons have made subscriptions of similar amounts. By means of these very generous donations,

fifteen paintings have been added to the Institute's permanent collection. All subscriptions to this fund are duplicated by the Carnegie Corporation of New York for the Endowment Fund of the Institute.

The Popular Prize of \$200 offered in connection with the Carnegie Institute's recent International Exhibition of Paintings was awarded to Leopold Seyffert for a painting entitled "Rose and Silver." The award was based on the votes of the visitors to the exhibition during two weeks. Over 5,000 such votes were cast. Among other artists whose works received indications of preference by large numbers of votes were Raymond S. Simboli, a Pittsburgh artist, Malcolm Parcell, Marie Danforth Page, and A. J. Munnings, the last a British artist. This is the third successive year that the Popular Prize has been awarded to an American artist, Malcolm Parcell having been the recipient in the two exhibitions just previous.

Mr. Homer Saint-Gaudens, Director of the Department of Fine Arts of the Carnegie Institute, is contributing this season a number of addresses to the interesting series of Radio Talks offered by the University of Pittsburgh, Station KDKA. Among the subjects which he has discussed are: American Painting, American Sculpture, American Architecture, The Need for Art in American Life, and The Outlook for American Art.

The Cleveland Museum of Art has lately, for the second time in twelve months, paid tribute to a former benefactor by arranging an exhibition of objects contributed by him to its collections. In the same galleries, which were hung during the summer with the J. H. Wade Memorial Exhibition, there was shown during December a collection of gifts made from time to time to the Museum by Mr. Ralph King, a former vice-president of the institution, whose death occurred last spring.

Mr. King's especial interest was always in the field of prints, so that naturally a pre-dominance of this form of art was to be seen. To his leadership was due the development of the print collection of the Museum, the organization of the Print Club, and under



LOWER END OF GARDEN SCHEME SHOWING APPROACH TO CLEVELAND MUSEUM

OLMSTED BROTHERS LANDSCAPE ARCHITECTS

his early administration as Curator of Prints the policies of the Print Department were organized. Among his most important gifts were the large collection of etchings, lithographs and drawings by James McNeil Whistler, one of the six most noted groups in this country; eighty-one lithographs by Fantin-Latour; engravings by Mantegna and his school; etchings by Lepere, Legros, Manet, Daubigny and Bracquemond, and wood engravings and lithographs by Dauterive. One of his most recent donations was "The Apocalypse of St. John," a series of twelve lithographs and title page by Odilon Redon. Mr. King's gifts to other departments of the Museum included paintings by Gaston La Touche, Rene Menard and Abbott Thayer, as well as notable examples of Oriental art, and two large bronzes by Rodin—"The Thinker," which stands in front of the Museum, and "The Age of Bronze."

Previous to the installation of this exhibition the Museum displayed a collection of work by artists whose personalities have been dominant for the past fifty years in France.

This included paintings, original drawings, pastels and prints bearing such well-known names as Renoir, Monet, Pissarro, Degas, Cezanne, Derain, Redon, Gauguin, Picasso and Toulouse-Lautrec. There was also a group of sculpture by Aristide Maillol, the well-known French sculptor.

A second painting by Odilon Redon has been secured by the Cleveland Museum through purchase for the Hinman B. Hurlbut collection. This is a portrait of Mademoiselle Violette H., a pastel which has formed a prominent feature in all of the recent exhibitions of this artist's work. This, with the "Orpheus" secured about a year ago and the collection of lithographs presented by Mr. King, gives the Museum an exceptional representation of Redon's art.

A garden plan providing an appropriate and beautiful approach to the Cleveland Museum is being developed around the little lake which lies in Wade Park between the Museum and Euclid Avenue. The work has been laid out by Olmsted Brothers of Boston and is the gift of the Cleveland Garden Club to the people of the city. The plan embodies



IN FLANDERS FIELDS—WAR MEMORIAL, MILTON, MASSACHUSETTS. DANIEL CHESTER FRENCH
SHOWING BEAUTIFUL FOLIAGE BACKGROUND AND EXEMPLARY PLACEMENT

a marble balustraded terrace in front of the Museum, from which a flight of steps leads down to an oval garden, the longer axis of which parallels that of the Museum. From this a turf panel bordered by walks and hedges slopes to another terrace, with balustrade and steps at the water's edge. At the southern end of the lake, forming an approach from Euclid Avenue, is another architectural feature of harmonious design. From a balustraded outlook at the street level, flights of steps wind down to a lower terrace from which in turn broad steps lead to a sloping grass panel, and stepped walks which stretch to the lake. A fountain scheme by Chester Beach includes a central pool in which will stand a large marble bowl, flanked by figures symbolizing the Great Waters. Niches cut in the encircling hedge will frame termes bearing representations of the Zodiac signs, and two separate figures centered on the lawn will represent earth and sun attracting to themselves the waters.

Work of construction is well under way, the architectural features being nearly completed, and the planting will go on throughout the winter.

DETROIT
SOCIETY OF
ARTS AND
CRAFTS

The Detroit Society of Arts and Crafts opened the New Year worthily with two distinguished exhibitions. Early in January was shown a collection of historic linen damasks together with examples of the finest modern damask cloth, assembled by the Irish and Scottish Linen Damask Guild, and shown by courtesy of the Art Center of New York. The historic pieces, borrowed from foreign museums and collectors, illustrate the dynasties, wars, and changing background of living through the Industrial Revolution, for the last hundred years and more. A napkin of herculean size made for the youthful George III bears a design in gun-carriages that antedate the American

Revolution; a First Empire piece celebrates, by its mingled Bonaparte bees and Bourbon fleur-de-lys, the marriage of Napoleon and Marie Louise; the "Quis Separabit" on a mid-century Friendly Brothers' Club of Dublin recalls one of the early movements toward Irish unity; the bugles of the Crimean War and the Sepoy Rebellion sound in the names emblazoned on regimental table-linen—The Queen's Bays, the Cameron Highlanders, the Duke of Cambridge's Lancers; the Victorian era is summed up on a royal sideboard-cloth with its garlanded V. and A., and its patch strongly sewn on by the royal hands to conceal the traces of the Prince of Wales's cigarette; and the world of today appears in a British Empire tablecloth woven for Wembley, and a set of linen for the Queen's Doll's House.

Later in the month arrived the travelling loan collection from the Exhibition of American Industrial Art at the Metropolitan Museum. The early American spirit still broods over the American craftsman.

Lectures of the month included Mr. Richard Bach of the Metropolitan Museum, who spoke in connection with the Industrial Art collection, and Miss Edith Abbott, also of the Metropolitan Museum, who gave a series of lectures on Epochs in Painting, tracing the art of various great periods to the popular interests and ideals and discussing the composition and technical practices of the day.

IN addition to the augmentation of the remarkable PHILADELPHIA loan collection of Persian art at the Pennsylvania Museum, which now traces the development of Persian genius as far back as 500 B. C., Philadelphians have viewed during the past month the colossal Chinese frescoes purchased by the University Museum for its permanent display.

From the art standpoint the activity in antiquities has, during December, at least, quite overbalanced that in contemporary art, the only major showing being that of the Art Club annual.

The Chinese frescoes have caused much comment among archaeologists as to their date and origin, while artists accept them as beautiful works representative of Chinese genius. There are three panels in all,

thought to be survivals from a series of five, and all that is known about them is that they once decorated the walls of an ancient monastery in Honan Province, Central China, not far from the section of the country long sung as the well-spring of great Chinese painting. Until recently, however, it was thought that none of the fine paintings could ever be recovered due to the destruction of temples and monastic structures.

The frescoes now in the University Museum are the largest Chinese murals known to exist beyond the Chinese frontier, and quite eclipse in size and grandeur the panels acquired by the museum a year ago, and then thought to be unusual in size and execution.

The most recent additions to the Persian loan collection at the Pennsylvania Museum include two especially important art items—what is thought to be part of a ramp from the great palace of Xerxes, dating back to the year 500 B. C., and a relief carved in stone and said to be from the fourth or sixth centuries A. D. This relief is of interest to artists, as it represents a very early development of sculpture in Persia, and is believed to have been chipped from some colossal memorial carved in the living rock of a Persian mountain.

The annual exhibition of oil paintings at the Art Club was decidedly varied, displaying, as it did, many pictures that invited comparisons. "Luxembourg Gardens" by Albert Jean Adolphe, for instance, was a quiet bit of revery in an older style, beautifully proportioned and admirably executed; while Hugh H. Breckenridge's landscape study of a quarry was a composition in vivid color in accord with the modern mood.

The landscape by Antonio P. Martino, on the other hand, possessed the subtle charm of woodland atmosphere. It was a picture rather than an experiment.

Many familiar names appeared on the list of contributors—there was a little canvas by Childe Hassam, and two larger ones by Friesseke. Emil Carlsen, William M. Paxton, Elmer Schofield, John McLure Hamilton, Albert Rosenthal, Maurice Molarsky, William Ritschel, Edward W. Redfield and a score more enlivened the exhibition with their work, while the Russian peasant scene by Leon Gaspard added a touch from another world.

A new group of women artists made its debut in Philadelphia during December, all of the contributors being painters who reside in the city or the vicinity. They are Mary Fratz Andrade, Grace Evans, Cora Miller, Katherine McCormick, and Susan Hayward Schneider. The exhibition was held in the Kayser and Allman Gallery and was followed by a showing of small pictures by members of the Fellowship of the Pennsylvania Academy of the Fine Arts.

There was activity also in the field of mural painting during the month. A series of panels in fresh color, but built upon the Italian theme, was completed by Maurice Molarsky and installed in a Philadelphia apartment hotel; while another series, painted by French artists, appeared on the ground floor of Wanamaker's. These panels differ only in size from those made by the same artists as decorative units in the design of certain pavilions at the Exposition of Decorative Arts held in Paris during 1925. The artists are Octave Denis, Victor Guillonnet, Henri Marret and Henri Rapin.

A studio exhibition of oils, pastels and water colors was held during December by Elizabeth F. Washington, and a private view of work executed since 1876 by Herbert Welsh at his home in Germantown.

In the realm of prints the month was marked by two exhibitions of more than passing note, that of work by five American print makers at the Print Club, and that of etchings by John Wright, the English artist, at the Pennsylvania Museum. The five Americans thus honored were Juliet White Gross, Frederick G. Hall, Vernon Thomas Kirkbride, Bertha E. Jaques, and Cyril Saunders Spackman.

At the Sketch Club, the gallery was occupied early in the month by water colors from the brush of John J. Dull, and during the Christmas season by small sketches executed by a variety of members.

Toward the close of the month the John Carroll exhibition at the Art Alliance gave place to a one-man show of water colors, pastels and prints by Birger Sandzen.

In her studio in Chestnut Hill, Edith Emerson completed a map mural decoration for a bank in New Jersey and held a private view of her work prior to its final installation. The use of a map as the theme for mural decoration is something of a revival,

and the treatment of the subject has been held to the simplicity of colonial traditions in keeping with the architectural setting provided by the Philadelphia architects, Davis, Dunlap and Barney.

The completion of a new restaurant in the city gives the public an opportunity to study the modern adaptation of mosaic and stained glass as practical decorative motives conceived by the D'Ascenzo Studios.

Perhaps the most outstanding exhibition of the month in contemporary crafts was that held at the studio of Catherine Field Comly and featured the Cape Cod jewelry designs by Hazel Blake French. Motifs of shore and marsh were used as settings for stones, or in the handling of candlesticks and silver boxes.

Among the pieces shown were many beautiful bits of old Sandwich glass, fashioned into various pieces of jewelry, and dug by Mrs. French from the waste heaps of the ruined factory.

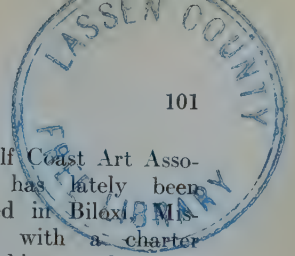
Activity in commercial art is traced from week to week by the exhibitions held in the gallery of the Society of Allied Arts, 104 South 13th Street.

DOROTHY GRAFLY.

IN WASHINGTON, D. C. The Washington Water Color Club's Thirty-first Annual Exhibition was shown in the Corcoran Gallery of Art from December

18 to January 17 and more than upheld the high standard of merit set in past seasons.

As far as possible the works of the various artists were hung in groups, thus forming engaging units and assuring homogeneity in effect. The first of these was of paintings by Lesley Jackson of local scenes—"Cherry Blossoms, Potomac Park," "Woods in Rock Creek Park," "The Hebrew Temple," and "The Cathedral on Mount Saint Alban." Miss Jackson was also represented by a larger group of subjects found abroad—charming bits, full of the picturesqueness of place yet rendered with the utmost skill and simplicity. Five out of a group of six paintings by this artist were purchased by a New York visitor to the exhibition. Another interesting group of scenes found in cities of Europe was that by Eleanor Park Custis. William H. Holmes, President of the Club and Director of the National Gallery of Art,



was represented by twelve small paintings arranged on two large mounts—"Improvised Bits" painted during the past summer. One of these paintings also found a purchaser.

It was interesting in this exhibition to find two water colors by Charles W. Hawthorne. Elisabeth Spalding of Denver, Colorado, who has exhibited frequently in Washington in the past, was well represented by two Colorado scenes. Gladys Brannigan of New York, formerly a resident of Washington, showed two Bermuda scenes. There were other representative works by Elizabeth Sawtelle, Mrs. Susan B. Chase, Annie D. Kelly, Clara R. Saunders, Gladys Muhlhofer, S. Peter Wagner, Lillian Giffen, of Baltimore, Hattie E. Burdette and Kate A. Williams, to mention only a few.

There has also recently been shown at the Corcoran Gallery a world-famous animal carpet woven in Persia in the sixteenth century, which formerly belonged to the Emperor of Austria and is valued, it is said, at approximately a million dollars. This is one of the rarest and finest examples of the Persian art of carpet making in existence. It is now owned by Mr. V. Behar of Glasgow, Scotland, by whom it was lent to the great Persian art exhibit assembled this past season in Philadelphia, from whence it was sent to Washington.

The Phillips Memorial Gallery is now showing in its main gallery several notable recent accessions to its permanent collection. These comprise a painting by Winslow Homer entitled "To the Rescue," a characteristic and extremely dramatic work; a painting, "Still Life of Fruit," by Claude Monet, secured a few months before the painter's death from the Durand Ruel private collection; and an interior, "Intimacy," by E. Vuillard; as well as two new examples of the work of Pierre Bonnard.

During the month of February there will be shown in this little gallery a collection of paintings by John Marin, which will include some of this much-discussed painter's finest recent water colors and several earlier works, affording opportunity for comparison.

Margaret Fitzhugh Browne has recently painted in Washington a portrait of Senator William E. Borah, reproduced herewith on page 96. This portrait was later shown in a "one-man" exhibition of Miss Browne's work at the Ainslie Galleries, New York.

ART ON THE GULF OF MEXICO

The Gulf Coast Art Association has lately been organized in Biloxi, Mississippi, with a charter membership numbering fifty-seven. Of these thirty-eight are active members, seventeen associate, one a life member and one an associate. Active membership is open only to artists living or working on the Gulf Coast, which is becoming more and more popular as a winter resort and sketching ground, offering, as it does, remarkable sunsets, towering pines, winding roads and moss-draped oaks, and ocean views of rare beauty.

The officers of the new organization are as follows: President, Mr. William Woodward; Vice-Presidents, Miss Emma Langden Roche of Mobile, Alabama, Miss Sarah K. Smith of Gulfport, Miss., Mrs. Anne Wells Munger of Pass Christian, Miss., and Mr. Robert Holmes of Ocean Springs, Miss.; Secretary, Miss Mary Ethel Dismukes of Biloxi; and Treasurer, Miss Louise Mallard of Biloxi.

The first annual exhibition of the Association will be held in the Biloxi Public Library from February 7 to 20 and will include oil paintings and water colors, pastels, etchings, block prints and drawings, pottery, metal work, china, batik, leather work, wood-carving and photography. From this display it is proposed to assemble a traveling exhibition which will be shown in the various cities on the southern coast, starting its circuit at Mobile.

The Gulf Coast Art Association has become a chapter of the American Federation of Arts.

AWARDS AMERICAN WATER COLOR SOCIETY AND NEW YORK WATER COLOR CLUB

The annual exhibition of the American Water Color Society and the New York Water Color Club was shown in the Fine Arts Galleries, New York, from January 4 to 16, and was as usual a notable display. The catalogue numbered 580 works.

The various awards were made as follows: The William Church Osborn prize of \$150 to Edward H. Potthast for a marine entitled "The Breaking Wave"; the Lloyd C. Griscom prize of \$150 to William J. Whittemore for a landscape, "Chateau from

Above"; the R. Horace Gallatin landscape prize of \$150 to George Pearse Ennis for a painting entitled "Mountain Mist"; the William Adams Delano prize of \$150 to J. Scott Williams for an "Old English Interior"; the Paul A. Hammond prize of \$150 to Stanley W. Woodward for a marine entitled "Crashing Surf"; the Mrs. Charlette A. Warren prize of \$150 to Emil J. Bristan for his "Maine Coast"; the New York Water Color Club purchase prize of \$100 to Paul L. Gill for a painting entitled "Unloading"; and the Joseph S. Isidor prize of \$100 to Anna Fisher, for a flower painting entitled "The Glass Bowl."

A selected exhibition from this collection is to be sent out during the present season under the auspices of the American Federation of Arts.

THE OPENING OF THE ROCHESTER MEMORIAL GALLERY'S NEW WING

The Memorial Art Gallery of Rochester, New York, which has lately been enlarged by the addition of a new wing designed by McKim, Mead and White, is showing in these new galleries a rare and important

exhibition of paintings, sculpture, and furniture, including the well-known collection of Italian art owned by Mr. Carl W. Hamilton and the collection of Chinese art belonging to Dr. Dubois Morris. The addition to the building is the gift to the University and the people of Rochester of Mr. and Mrs. James Sibley Watson, who are also the donors of the original gallery. With its beautiful architecture, its refinement of proportions, its many vistas and its central motive—a fountain with a bronze replica of Verrocchio's "Boy and the Dolphin," it provides a worthy setting for the superlative works of art included in these two collections.

Among the Italian paintings is the splendid "Crucifixion" by Piero della Francesca, formerly in the Marco Antonio Colonna Collection, a small panel with a feeling for great space and with rich and luminous color. The "Madonna della Stella" by Fra Filippo Lippi comes from the Monastery of the Carmine Brethren in Florence. It is one of the artist's most dignified compositions, filled with a chaste melancholy set in jewel-like tones of reds and gold and dull greens. A striking panel by Domenico

Veneziano represents "St. John the Baptist in the Desert." Other notable paintings are a Francia "Madonna and Saints," a "Madonna and Child" by Perugino, a "Madonna" by Botticelli, a Raibolini "St. Roch," and a portrait of Beatrice d'Este by Bernardino de' Conti. There are also two terra cotta reliefs of the "Madonna and Child," one by Desiderio de Settignano and the other by Domenico Roselli.

The gallery containing the paintings and sculpture of the Hamilton Collection, save the Domenico Veneziano, is furnished with numerous and unusual examples of Italian furniture and objets d'art from the same collection. The famous "Davanzatti Bed" of the fifteenth century is among them.

In the two galleries on the other side of the Fountain Court is the DuBois Morris Collection of Chinese paintings of the Sung, Yuan and Ming Dynasties, with a polychrome wood sculpture of Dwannon, similar to those in the Boston Museum of Fine Arts and the Metropolitan Museum of Art. There is much diversity in the subjects of the paintings and a well-sustained excellence in style. One finds several portraits of strikingly different types, two fine idealized female figures of the Yuan period, many examples of landscape painting of a high order, and vigorous renditions of horses and birds.

The Fountain Court, which combines a group of examples of the best of the Oriental spirit with that of the Renaissance in Italy, is dominated by a reproduction of the monumental west portal of Chartres. The walls of the court are hung with Gothic and Renaissance tapestries; there are several small sculptures of the same period and four Romanesque columns.

Besides the larger collections there are shown in two other galleries a group of French Impressionist paintings and a group of Contemporary American paintings. In the former group the Sisleys have a delicate charm, and an early Monet entitled "Rocks at Low Tide" compels attention. Among other modern paintings are works by Pissarro, Pascin and Matisse. In the American collection a portrait by Kathleen McEnery has a strong vitality of light and a modernistic handling which contrasts interestingly with the "Still Life" by Meyerowitz. A delicate canvas by Childe Hassam, "The



NEW WING, MEMORIAL ART GALLERY, ROCHESTER, N. Y. McKIM, MEAD & WHITE, ARCHITECTS

Little Altar," and paintings by Abram Poole, Redfield, Schofield, Speicher and other outstanding American artists are shown.

In connection with these modern works mention may be made of three Mestrovic bronzes acquired by the Museum last year—"Madonna and Child," "Woman Looking at Her Hands," and "Girl Playing a Guitar."

AT THE ART
INSTITUTE
OF CHICAGO

The several one-man exhibitions shown at the Art Institute of Chicago during the month of January were of more than usual interest and note. The exhibition of work by Mary Cassatt constituted the first showing in this country of this artist's work since her death and was made possible through generous loans from museums and private collectors. It included not only oil paintings but etchings and pastels. Among the lenders were the Metropolitan Museum of Art, the Boston, Cleveland and Pennsylvania Museums, and, among private collectors, Mrs.

Charles L. Hutchinson, Mrs. H. C. Havemeyer, Mrs. J. Montgomery Sears, Mr. Harris Whittemore, Mr. Payson Thompson and Mr. C. H. Worcester.

Interesting contrast was afforded in the works of the two California artists, William Ritschel and Gjüre Stofana, both of whom are natives of other countries and have lately returned from world tours. Mr. Ritschel showed scenes painted in many foreign countries, including the islands of the South Seas, as well as in New York and our own New England states. The exhibition of works by the younger artist, Stofana, who is a Serbian by birth, included paintings, drawings and wood carvings. Many of these paintings, also, were of scenes in the South Sea islands, particularly that of Bali where, it will be recalled, Gauguin lived for many years prior to his death. The paintings by this artist were particularly brilliant in color, evidencing strong Chinese influence. The wood carvings were executed with a remarkable sense of the rhythm of line.

In addition to these three interesting groups there was a collection of paintings by Rene Menard, and of modern paintings by other French artists of note.

The Art Institute has lately installed in its Print Galleries an exhibition of recent accessions to the Print Department. This consists of etchings, engravings, aquatints, and wood block prints by such great masters as Rembrandt, Van Dyck, Daumier, Lepere, Callot, Whistler, Millet, Daubigny, Corot, Degas, Renoir, Fantin-Latour, Augustus John, Laurencin, and our own Davies, Bellows, Benson, Baumann and Jaques, not to mention all—the whole collection forming a magnificent résumé of the work of the world's master etchers and lithographers.

There is also on view at the Art Institute at this time a collection of rare and valuable pieces of sculpture, dating back to the Greek and Roman eras of 2,500 years ago. In this collection are busts of Roman generals, a full length bronze figure of a Greek ruler in Asia Minor, believed to represent Seleycus IV, a marble head of Alexander, a dancing satyr in bronze of the third century B. C., and many others of equal interest.

Mr. Frank G. Logan and Mr. William O. Goodman, both Honorary Vice-Presidents of the Art Institute, were recently honored at a dinner given by the Association of Painters and Sculptors at the Chicago Fine Arts Building. Among the speakers on this occasion were Mr. Robert B. Harshe, Director of the Art Institute, Mr. Thomas Wood Stevens, Mr. Walter Clark, President of the Grand Central Galleries, of New York, Mr. Edward B. Butler, Mr. Oliver Dennett Grover, Mrs. Bertha Jaques, and Miss Lena McCauley, each of whom enumerated various ways in which two public-spirited patrons of art had rendered invaluable service in this field.

Mr. L. Earle Rowe, Director of the Museum of the Rhode Island School of Design, Providence, was the guest of the Art Institute on January 19, when he delivered a lecture on "Fakes and Forgeries."

PARIS NOTES

General attention has been centered for a few days on the death and touching funeral of Claude Monet,

last of the impressionists, "master of light." The veteran Clemenceau followed his old

friend to the grave, and his gardeners carried him, bringing what winter flowers remained in the garden where the great artist had painted for so many years. No painter has lived a more consistent, devoted life than Monet. No disdain from the "*mou-
tonnier*" public discouraged him. He went on painting, turning nature into light on his canvases, living frugally—it was about 1880 that he and Renoir retired to Vetheuil and lived on potatoes for a whole winter—and success came before he was too old to enjoy it. The public of 1874 mockingly called him and his group "impressionists" because one of Monet's pictures at that famous first exposition (at Nodax's in the rue des Capucines) was entitled "*Impression, soleil levant*."

Another master of light, Claude Lorraine, has just been represented at the *Galérie Marcel Guiot* by a rare exposition of his forty-four etchings. As sumptuous in design as his paintings, as rich in perspective, as idealistic in conception, they fill the eyes of those who truly appreciate this branch of art. Among the masterpieces are "*Le Soleil Levant*," "*Le Bouvier*," "*La Danse au bord de l'eau*," and "*Campo Vaccino*." It was no easy matter to bring together this complete collection of the engraved works of Lorraine. One object of the effort was to get funds for the conservation and upkeep of the birthplace of the painter, a simple peasant's house at Chamagne in the Vosges.

Following immediately after the Lorraine exposition, the same gallery is now showing fifty etchings and forty-nine drawings (sanguine and pencil) by the American artist, Arthur William Heintzelman. The present writer went to see this collection in the sceptical mood which is born of not a few disappointments. There was no disappointment here, but, on the contrary, pious rejoicing, for Heaven is good to us when it sends us an artist worthy of the name. Too many etchings are correct and cold; too many leave an impression on the spirit that reminds one of a Sunday in Edinburgh. Heintzelman's work is warm with humanity, with pity and love. Aside from its masterly technique, this work touches our sensibility to the quick. Among the most beautiful are "*Maternité*," a brooding young mother holding her sleeping child, and "*Convalescence*," a young mother, hardly knowing

whether to rejoice or fear, with her convalescent child's head on her breast, an etching of extraordinary delicacy and reserve of line; there are an "Entombment," a "Mater Doloroso," a "Golgotha," full of feeling, full of light; there are studies, scenes, humorous or pathetic old faces, a wide variety of subjects, human more than architectural. Heintzelman has the great good fortune to be still young, though recognized as a master in and out of his own country.

Fioravanti has some fine figures and busts at the Galerie Hodebert. His sense of grandeur and his attention to detail result in some admirable works. He has style and a profound sense of beauty.

If the best sculptors only were employed to make city statuary, what a boon it would be. Even in Paris there are so many statues that one looks at with critical doubt. M. Henri Bourrellier recently gathered statistics as to the number and character of the monuments in Paris and discovered that there are, in all, 186—not so many in a city of three million inhabitants. Of these, 49 are writers, 44 savants, 32 kings, statesmen and politicians, 29 artists, 11 soldiers, 8 musicians, 7 philanthropists and officials, 2 automobilists, 4 of diverse subjects. Even when the "best" sculptors are employed the result is not always perfection. Bartholomé's snow-white statue of a woman representing the City of Paris defying her besiegers, situated in a conspicuous position in the gardens of the Louvre—a woman large and massive enough to be engaged as a piano-mover and to suggest to the spectator nothing but physical force and a sort of gross bravado, far removed indeed from the conception of those who have felt the subtle beauty, grace and courage of Paris—this statue is an object of acute indignation on the part of many. And yet Bartholomé did that wonderful "Monuments aux morts" in Père-Lachaise cemetery.

André Lhote, so well known to American students here, has been lecturing and explaining cubism. Among other interesting things, he said that every painter has his own definition of cubism and that each one regards himself as the only true cubist. For himself, he offered the following definition: "Cubism is an art based, not on the literal representation of the object but on a volun-

tary transposition of it by the aid of strictly plastic means. The aim of this art is to re-create living forms," etc., etc. Hence, in any collection of cubist paintings, the effect made on the uninitiated is that of anarchy, of individualism run wild even to the extent of apparent insanity. The present writer ventures to consider that the "art of cubism" is a matter for technicians only, and that the public will never be able, honestly, to judge of its merits in transition, but only for its eventual influence on the great art of painting, whatever that influence may be.

LOUISE MORGAN SILL.

The autumn season at the smaller London galleries, which has been of exceptional interest this year, has now drawn to its close; and at the Royal Academy the very successful exhibition of the Royal Society of Portrait Painters—which I have noticed in these columns—has been followed by a Winter Show in the old and good tradition of that gallery, being a comprehensive display of Flemish and Belgian art which opened on January 7, 1927. To this great exhibition the Belgian Government, the royal collections of Britain and Belgium, the Austrian Government—which sends its fine Flemish tapestries—and the private collections of England, France and America (which sends some twenty works) have contributed.

Among the late autumn shows at Walker's, the Beaux Arts, Greateorex, Bromhead, Twenty-One, Lefevre, Brook Street and other galleries, I am going today to mention specially three exhibitions of direct interest. At the Fine Art Society's rooms, beside the admirable water-colors of Scotch rivers and moors by W. Egginton, R. I., there has been an interesting display of the work of an American sculptor, Dr. W. H. Sheldon, who is now living in Florence, having given up a successful medical career for the art which he loves. His art training may thus have been limited, but he has a good knowledge of the anatomical structure of the body, and this appears, combined with strong emotional power and feeling for character in such subjects as his kneeling "Adam," his "Si Jeunesse savait," his prostrate female figure of "Grief" (of which I give an illustration and which was modelled on hearing of the death of the daughter of an old friend), in his two



GRIEF

W. H. SHELDON

RECENTLY EXHIBITED IN LONDON

figures (male and female) of the "Sun-Worshippers" and the advancing figure of "The Slave." In all these the nude is treated with a certain emotional intensity, as if the artist rejoiced in the mobility of the clay in his hands; the grotesque masks shown are less interesting.

While I am on the subject of sculpture I may allude briefly here to an exhibition of Contemporary British Sculptors, which has just closed at Worthing. This display was organized for the Museums' Association by the Art Exhibitions Bureau which has already carried through, somewhat on the lines of the "American Federation of Arts," some three hundred exhibitions in different parts of the country. I shall return to this subject in a later notice and now wish to devote my remaining space to the art of wood engraving. For this ancient form of art creation—one of its first known efforts, a seated Buddha, is said to date back to 800 A. D.—is now being again taken seriously. Few books, illustrated with wood cuts—I

have a French work, "La Retraite Sentimentale" in my hands—are being issued; and one admirer of the art exclaims, "Who can deny that the wood cut associates itself more harmoniously with a page of type than the halftone process block?" A few words on the technique of the art may here be of interest.

Gouges are used, and the wood generally employed is pear or boxwood, though maple, cherry, sycamore and white pine are alternatives. The design may be an effect of white lines, dots or masses upon a black ground, and in this case the designer cuts his picture directly on the surface of the wood, which has been blackened; the alternative being the black outline or shading on a white ground, which comes near to a pen drawing. The art, under the name of "xylografia," was revived in Italy some twenty years ago, but its renaissance in England, as original creative designs, not mere reproductions, owes much to Mr. Ricketts and C. H. Shannon; and collections of wood cuts by

good masters of the art are already becoming frequent.

From this point of view the two exhibitions now open in London acquire a special interest. In the Seventh Exhibition of the Society of Wood Engravers at the Redfern Gallery (Old Bond Street), the artists who come to the front are Eric Daglish, John Nash, Eric Gill and Clare Leighton. Mr. Daglish was, I understand, a naturalist before he took with astonishing facility and success to wood engraving; his studies of bird life—"Hooting Owl," "American Song Sparrows"—are brilliant use of the white line, as is his "Edge of a Wood," purchased by the Contemporary Art Society. In her "Dawn in the Night Train to Mostar" Miss Clare Leighton shows power of design. The same branch of art finds effective illustration at the St. George's Gallery in the wood engravings of Blair Hughes Stanton (son of Sir Herbert Hughes Stanton, President of the Royal Society of Water Colors), of Allan McNab, Gordon Craig, Frank Medworth, C. W. Taylor (using the white line in his "Essex Harvest"), John H. Greenwood and Gertrude Hermes. Wood engraving is in the air; we look now to see what America is doing.

S. B.

The League of Nations in 1921 formed an International Committee on Intellectual Cooperation. This committee has formed as its executive agency an International Institute of Intellectual Cooperation. In response to an appeal sent out by the League of Nations the end of 1925 for funds to support this Institute, France came forward with a subsidy of two million francs a year and suitable quarters in the Palais Royal, Paris. Poland and Czecho-Slovakia followed with similar, though smaller subsidies. Recently a further appeal has been sent to other nations, members of the League, asking additional support for this important Institute.

The International Committee on Intellectual Cooperation has a sub-committee on Arts and Letters; the Institute has an Artistic Relations Section. The latter reports to the former, as well as to the head committee, and is, in a measure, under its

advisement and direction. The executive offices are in Paris, but the secretary of the Sub-Committee on Arts and Letters is in Geneva, and meetings are sometimes held in that city not only of members of the sub-committee but when special projects are considered, such as an international interchange of chalcography collections.

Since the establishment of the Sub-Committee on Arts and Letters and the Artistic Relations Section of the International Institute of Intellectual Cooperation, the latter, with headquarters in the Palais Royal, Paris, two interesting projects have been formulated, one the establishment of an Office of Museums, the purpose of which is closer association and interchange between the museums of nations represented in the League and also by courtesy those of the United States, with particular and immediate interchange of engravings from the chalcographic museums of Paris, Italy and Spain; and the calling of an International Congress of Popular Arts, to be held in Bucharest next August. Arrangements are being made through the American National Committee for the circulation of the chalcographic collections in the United States by and under the auspices of the American Federation of Arts. No steps have been taken as yet for American representation in the Congress on the Popular Arts.

The American National Committee has, as its chairman, Dr. R. A. Millikan, who is member for America of the International Committee on Intellectual Cooperation. As the United States is not a member of the League and therefore could not act nationally, Dr. Millikan was invited to form his own committee and has done so as follows: Vernon Kellogg, Secretary; J. David Thompson, Executive Secretary; James H. Breasted, Raymond Fosdick, Virginia C. Gildersleeve, George E. Hale, Charles H. Haskins, C. R. Mann, Herbert Putnam, Elihu Root, and Lorado Taft.

From Mr. Samuel E. Gideon of the University of Texas at Austin has come the following interesting account of the Fine Arts section of the most recent Texas State Exposition:

ART AT THE
TEXAS STATE
EXPOSITION



A SECTION OF ONE OF THE PAINTING GALLERIES, TEXAS STATE EXPOSITION, AUSTIN, TEXAS

"We were fortunate in being able to use the old brick army barracks for our exhibit. We had the upper floor of a building which is about 60 feet by 300 feet. It is arranged in stalls and these make excellent sections for the individual exhibits. There are some small rooms, and these were utilized by collectors who wished to use such rooms for their exclusive collections, and some of them were grand, too. Other small rooms were used for etchings; one was used exclusively for Mr. Sandzén's lithographs.

"In the painting section our notable exhibitors were Wayman Adams, Julian Onderdonk and Birger Sandzén. One gallery 30 feet by 60 feet was given over to Texas artists. The Textile Gallery brought together some excellent articles, Petit Point, Gros Point, rare old lace shawls, many fine old woven bedspreads in blue and white, brown and white, brown, red, black and white and all with the name of the weavers woven in the corners. All sorts of laces were made on looms with bobbins and all that, and one lady making Torchon lace attracted much attention. There were many beautiful old Spanish, Mexican, English and early American samplers—hook rugs, old Spanish shawls and thousands of examples of fine hand work.

"In the arts and crafts we had some fine ceramic exhibits, notably one from Sophie Newcomb and another collection of old Spanish china. There were ship models, models of old prairie schooners, carved chests, wrought iron work, fire screens and

the arts and crafts of children. There were school art exhibits, also. In the antique section, many fine old pieces of furniture were brought out—old cameos, family jewels and all this fine work was shown in glass cases under key and guard.

"We operated this year on less than half of what we used before, but I believe I had a better show. We did not wish to use ribbons, so we had gold tags printed as mention, special mention or honorable mention, and I believe they much prefer the gold card to the ribbon. I have managed this section of the Exposition for some years now, and I believe I may be of help to those making inquiries.

"We have had very delightful visits from Gutzon Borglum and Lorado Taft recently."

Through the instrumentality of special committees appointed by the National Academy of Design and the Architectural League of New York, a new organization has been incorporated, The Arts Council of New York City, with the purpose of helping in practical ways existing art institutions by correlating their activities and by bringing the arts of design, drama and music before the people of the city of New York and of the Metropolitan district. One hundred or more organizations in New York devoted to the arts of design, and many more interested in the advancement of music and of the drama, will be represented in this Arts Council, the

officers of which are John G. Agar, President, John H. Finley, Vice-President; and Florence N. Levy, Executive Secretary and Director of the Design group, of which Harvey Wiley Corbett is chairman. Mrs. John W. Alexander is chairman of the Drama group.

Through this clearing house, which has offices now at 25 West 43rd Street, Room 1002A, it will be possible to secure and distribute accurate information regarding the opportunities in all the arts and to furnish scientific vocational guidance for students who are considering any of the arts as their life work. Another activity will be the encouragement of Community Arts groups in various sections of the city of New York and its environs—the Branch Library idea carried into the arts. Close relations have already been established with the United Neighborhood Houses, which includes 54 settlements, and with the art departments of the 37 city high schools.

The Council will develop its work through three groups—Design, Drama and Music—each with a paid director. The lead is being taken by the Design group. The Fine Arts Federation of New York, which includes the sixteen most important associations, has already endorsed the aims of the Council, as have a number of other organizations. The first exhibition to be circulated will be one of Commercial Printing, organized by the American Institute of Graphic Arts.

The first annual exhibition of the Louisville Art Association opened on January 15 in the J. B. Speed Memorial Museum of the University of Louisville. This museum is at present nearing completion and is shortly to be formally opened to the public. The exhibition assembled by the Louisville Art Association, which includes works by as many as a hundred American painters, is shown as a precursor to this event.

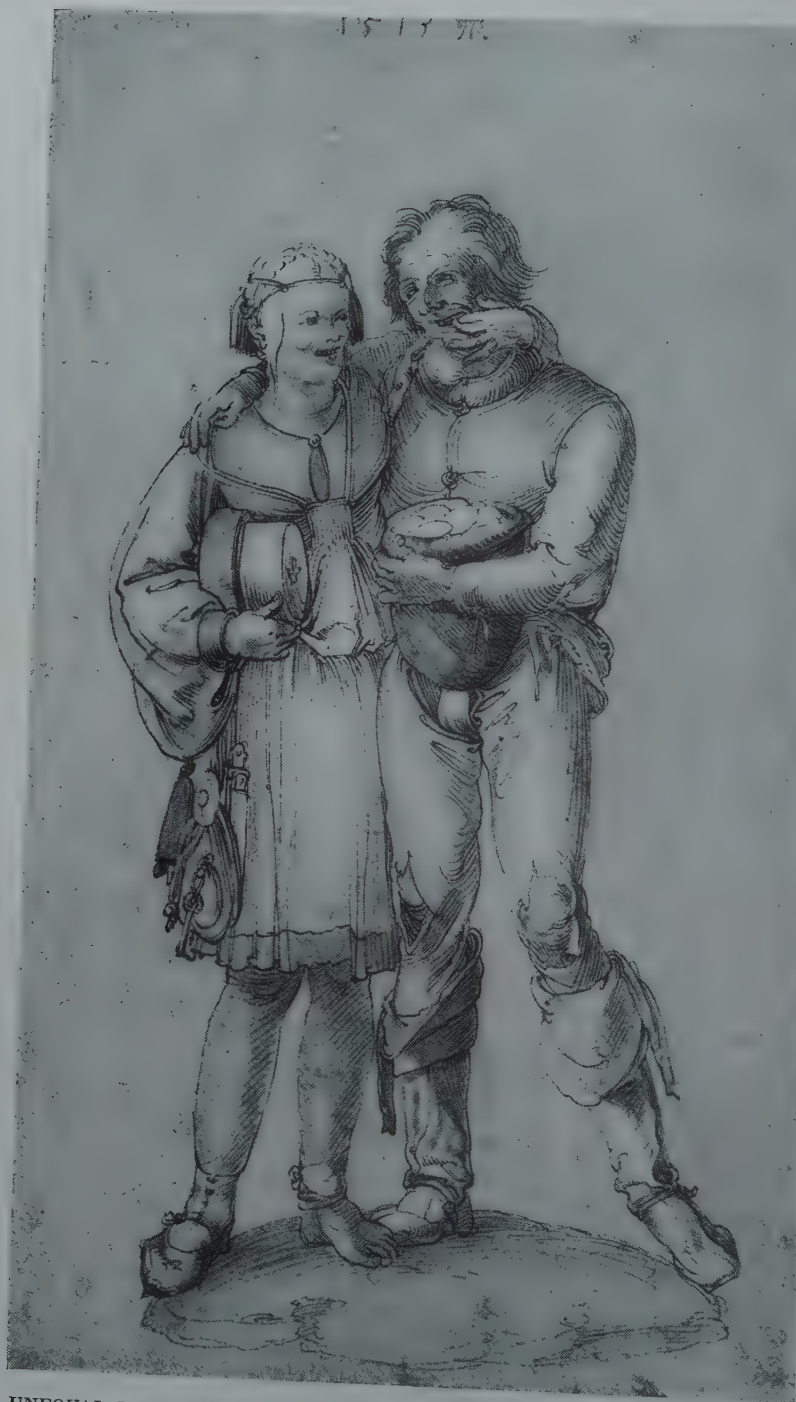
The Art Association of Newport, R. I., inaugurated its winter course of lectures on New Year's Day with an illustrated address on Velasquez, by Mr. Stewart Dick, the official lecturer of the National Gallery, London. Mr. Dick is at the present time giving a series of lectures in Toronto under the auspices of the Canadian National Gallery. It is his intention to later visit the United States on an extended lecture tour.

The Art Institute of Altoona, Pennsylvania, has been presented with a much-coveted painting, "Mother and Child," by Mary Cassatt. It is the gift of Col. Henry W. Shoemaker of Altoona, and is the fourth painting to be acquired by this young but ambitious organization for its permanent collection. The other three works are a "Connecticut Landscape" by Henry W. Ranger, acquired last year through the Ranger Fund of the National Academy of Design; "February Thaw," by Emile Walters, purchased through the generosity of public-spirited citizens of the town; and a painting, "October," by Donald Desky, a young American artist living abroad.

A memorial tablet to Henry Bacon, architect of the Lincoln Memorial at Washington, has recently been placed in St. George's Episcopal Church, New York. It is the work of Charles A. Platt, architect, and Henry Hering, sculptor, and shows a head of Mr. Bacon in bas-relief, beneath which is an inscription containing the following tribute to his life and work: "In works of high creative art he embodied an ideal of beauty vitalized by sincerity and truth. His genius enriched his country, his nature united strength with gentleness, illumining the hearts and lives of his friends." Among the speakers on the occasion of the unveiling of this memorial was Mr. Royal Cortissoz.

At the Montclair Art Museum there was shown during the month of January an interesting exhibition of work by the Cragmoor Group of Painters. The collection comprised fifty-two large paintings and a similar number of smaller works by artists who have lived and painted in this vicinity. The place of honor was occupied by a portrait by Charles C. Curran of the late George Inness, Jr., who was himself represented by four typical works. Mr. Curran also showed several paintings executed during a recent trip abroad—scenes in Verona, Ragusa, Granada, etc. There were four landscapes by E. L. Henry and an interesting still life by Marie J. Streat, to mention only a few of the notable works.

The first prize for a landscape or portrait in the recent exhibition of the Springfield Art League was awarded to Antonio Cirino, of Providence, R. I.



UNEQUAL LOVERS. A DRAWING BY ALBRECHT DÜRER. PUBLICATION V,
NO. 3. PRESTEL GESELLSCHAFT



JOSEPH IN PRISON. A DRAWING BY FERDINAND BOL OR REMBRANDT. PUBLICATION XII.
NO. 18. PRESTEL GESELLSCHAFT

BOOK REVIEWS

ZEICHNUNGEN ALTER MEISTER IN DER KUNSTHALLE ZU HAMBURG—Niederlander—Herausgegeben von Gustav Pauli. Publication No. 8, Prestel Gesellschaft. Published by Prestel-Verlag, G. M. B. H., Frankfurt, A. M.

This publication takes the form of a portfolio containing no less than 36 facsimile reproductions of Dutch and Flemish drawings, mostly of the seventeenth century in the Hamburg Museum. These are executed in color collotype, and each is mounted under a hinged passe-partout mat of a cold white tone, effectively off-setting the delicate tints of the drawings. It has been said by a distinguished British critic that in this instance the somewhat abused word "facsimile" comes as near to having literal truth as ever it has done. Among the artists represented are Gerard David, Lucas Van Leyden, Rubens, Van Dyck, Van Goyen, Brouwer, Rembrandt, Van Ostade, Cuyt and Van Ruisdael. Thus subject and styles are varied as well as medium. To the lover of

art here is a veritable feast—a rare opportunity for the study of the great works by these Dutch and Flemish masters. This portfolio was compiled and is briefly introduced by Gustav Pauli, and none could fail to commend his choice. The Prestel-Gesellschaft or the Prestel Society was founded in 1912 and takes its name from Johann Gottlieb Prestel, who, working chiefly at Frankfurt in the latter part of the eighteenth century, produced a number of remarkable publications of engravings after drawings by the Great Masters. It is in spirit somewhat similar to the Vasari Society and the Société de Reproduction des Dessins de Maîtres (now extinct). Similarly it sets itself a high standard and maintains it. Among its earlier portfolios is one devoted to the work of Dürer. This Society publishes one portfolio a year. This year's offering will be Portfolio XII, "In Halt der Zweiten Mappe: Niederlander 11." These portfolios are primarily intended for members and appear

in an edition of 400 copies. Until now only publications of drawings owned by German Museums have been published, but the publishing of the most important drawings in museums in other countries is now in preparation. The Society has contracted for the publication of numerous drawings in the Moscow Museum, which have never heretofore been reproduced. They are also negotiating with museums in Holland, Budapest and in America for similar privileges. Thus it is the ambition of this Society in the course of time to set forth a complete series of master drawings. The management of the Society is assisted by an advisory committee including the leading connoisseurs in this particular branch of art. The personnel of this committee is as follows: Louis Demonts, La Jonchere; Campbell Dodgson, London; Max J. Friedlander, Berlin; Odoardo H. Giglioli, Firenze; Corn. Hofstede de Groot, Haag; Jean Guiffrey, Paris; Joseph Meder, Wien; Gustav Pauli, Hamburg; Alexius V. Petrovics, Budapest; Paul I. Sachs, Cambridge, Mass.; Alexys A. Sidorow, Moscow; Georg Swarzenski, Frankfurt. The name of Paul Sachs as a member of this committee is noted with satisfaction. Through the courtesy of the Prestel Society we are privileged to reproduce herewith two of the drawings from the Prestel Society's publications. To schools and universities, to public libraries and private collectors these portfolios will prove invaluable. They are already included in the permanent collections of the Library of Congress, Washington, and the libraries of our leading American museums. In spite of the fact that accuracy in draughtsmanship has been held somewhat in disdain by certain contemporary schools of painters, interest in drawing is today steadily on the increase, and such publications of the works by the masters as these, cannot fail to exert on the art of the future a potent and beneficent influence.

THE UNKNOWN TURNER, by John Anderson, Jr. Baker & Taylor Co., New York, Publishers. Price, \$15.00.

The reason for this publication is that, as a result of long study, painstaking research, and a fortunate discovery, the author, long associated with art, has acquired knowledge of important facts re-

garding the life and work of Turner hitherto unknown and unrecorded. This discovery was no less than a hidden signature by means of which literally hundreds of drawings not heretofore given to this master are now with authority declared to be his. The author claims that Turner's method was to write his signature on a selected space (possibly with the aid of a magnifying glass) and then to cover it with such substance as he happened to be using as a medium. He has examined many exhibited drawings in the National Gallery, Tate Gallery, British Museum, Oxford University, Victoria and Albert Museum and other institutions, and has found Turner's hidden signatures on every one of them, although knowledge of their existence is still unknown to the officials who have them in their keeping. To these hidden signatures and dates thus disclosed by the magnifying glass the author attributes much value, thereby establishing the exact period of production and variation in style. By the terms of Turner's will, he left his unfinished pictures to the National Gallery, but made no mention whatever of the large collection of drawings and sketches—over 19,000 in number—which were found in his house in Queen Anne Street. These drawings and sketches, however, were allotted to the National Gallery as the result of compromise with his heirs and the payment of £140,000, but this allotment did not include drawings and sketches previously sold and in the hands of private collectors and of dealers. These, Mr. Anderson believes, were as many as 17,000. He himself got together a collection of nearly 15,000, which he has later disposed of to a group of collectors who intend to make them available to the public through reproduction and through gift. There must be still many more, Mr. Anderson believes, yet unidentified. Quite a number of Mr. Anderson's discovered Turner's are reproduced in this volume, together with a vast amount of data which he has gathered as germane to the subject.

COLONIAL FURNITURE IN AMERICA, 3rd Edition, by Luke Vincent Lockwood. Published by Charles Scribner's Sons. Price, \$30.00.

This is the third edition of an exceedingly valuable and standard work. The first was issued in 1901, the second in 1913, and the present is just from the press. It contains

several supplementary chapters and 134 plates of new and important subjects. The second volume includes over a thousand illustrations. Many of the illustrations in the supplementary chapters are taken from fine examples in the collection of Mrs. Miles White of Baltimore. Those who collect furniture, particularly American furniture, and those who would like to collect it, have long since found this book of Mr. Lockwood's invaluable. Its issuance with supplementary material in a new edition is an event of note.

MAYA ARCHITECTURE, by George Oakley Totten, A.M., A.I.A., S.B.A.A.; Member of the Maya Society. Published by the Maya Press, Washington, D. C. Price, \$25.00.

This sumptuous octavo volume with its numerous splendid reproductions of original photographs, many of which were taken by the author, and its sumptuous color plates made from the author's own paintings and coloring, is in itself a work of art. Major Totten's interest in Maya art was aroused in 1919 when a client asked him to design a museum for his collection of American Indian curios. Beginning a serious study of the subject under the guidance of Dr. William H. Holmes, the well-known ethnologist and anthropologist of the National Museum, now director of the National Gallery of Art, he became so interested that he decided to go to Yucatan and get his information first hand. While Major Totten pursued his studies and made his explorations, he lived in an old hacienda owned by Mr. E. H. Thompson, located about a mile from the ruined city of Chichen Itza with its great pyramid of El Castillo. Later, however, he visited Uxmal, Labna, Kabah and other cities. So inspiring and vital did this architecture seem to him that this volume was prepared in the hope that other lovers of architecture might find as great enjoyment and profit as himself in its study. Major Totten refers to the four expeditions of the Peabody Museum of Harvard University and of the various individuals who, through exploration and writings, have contributed to knowledge in this field, and to the present research and excavating work being carried on by the Carnegie Institute, Tulane University, and under the auspices of the Archaeological Society, Washington.

The Carnegie Institute had generously permitted the publication in this volume of some of the photographs that have been taken by other explorers.

To eyes accustomed to the architecture of classical renaissance days, these monuments seem strange at a glance, but their dignity and simplicity, their unique and fitting ornamentation cannot but impress itself upon those who pause for contemplation. It is an amazing record of the life of a little known ancient people which Major Totten has opened to us in this monumental volume. The fact that the writer is an architect, a skilled draughtsman and a sensitive colorist, as well as a distinguished member of such learned organizations as the Société Centrale d'Architecture de Belgique, Société Centrale d'Architecture Espagnole, and the Société Imperiale des Architectes Russes, has made it possible for him to most sympathetically interpret the Mayan builders and Mayan design.

MAYA AND MEXICAN ART, by Thomas Athol Joyce. Published by "The Studio," Ltd., 44 Leicester Square, London. Price, 10/6 net.

The spread of interest in this heretofore little-known and little-remarked yet purely American art is evidenced by this small volume from The Studio Press, London. Those who covet but cannot obtain Major Totten's magnificent volume may find contentment in this little book covering to a degree the same material and supplying, incidentally, even more explanatory text. It, too, contains numerous and excellent illustrations and deals not only with the architecture of the Mayas but with the sculpture, pottery and general craft work.

PIETER BRUEGEL, THE ELDER, A Study of His Paintings by Virgil Barker. Published by The Arts Publishing Corporation, New York.

Most of the material included in this book was originally published in a special Bruegel edition of "The Arts." In reprinting additional illustrations have been added, together with an annotated bibliography. Comparatively little has been written in English on Pieter Bruegel, the Elder. The material for this essay Mr. Barker collected in Europe while acting as European correspondent for "The Arts." Coming in contact with Bruegel's art, Mr. Barker became more

and more enthusiastic concerning it, until at the time of writing it had assumed impressive greatness comparable with the work of Michael Angelo and even greater than that of Raphael. The biographical data that Mr. Barker presents is interesting and valuable, but his valuation of Bruegel's art seems unfortunately a little highly seasoned. It is very difficult to distinguish always in such writings between the enthusiasm of the moment and the cold judgment of mature knowledge.

GARDEN-MAKING, by Elsa Rehmann. With supplementary chapters and illustrations by Antoinette Perrett. Published by Houghton Mifflin Company.

Garden-making, the Cinderella of the fine arts, is not always given its rightful place in company with sculpture, painting and architecture, perhaps because the product of the artist's labors in gardening is of so ephemeral a nature. But as this volume so ably demonstrates, garden-making demands of its exponents the same essential qualities as other fine arts—a knowledge of design, of composition, a strong gift for color harmony, and, above all, visual imagination. The landscape artist needs this last-named quality even more, perhaps, than the painter or sculptor, for his materials are so variable. A portion of the material in this book appeared as single articles in the *AMERICAN MAGAZINE OF ART*. The whole volume is charmingly written and delightfully as well as lavishly illustrated. It should prove a practical handbook to those who wish to engage in gardening, as well as a stimulus to the casual reader's appreciation of gardens as examples of fine art.

F. S. B.

BOOK OF LANDSCAPE GARDENING, by Frank A. Waugh, Professor of Landscape Gardening, Massachusetts Agricultural College. Published by Orange Judd Publishing Company, New York.

The third edition of a work which first appeared twenty-seven years ago, now revised and slightly augmented, this volume would seem to amply fulfil its modest purpose, which the author states is to furnish an understanding of the principles of landscape architecture, and which he says is the best

result which any student can get from a book. In landscape gardening, as in the other fine arts, he points out, practical experience outside of a library is indispensable. The value of this volume as an elementary treatise or textbook is enhanced by its comprehensiveness and the arrangement of its table of contents as a study outline. It is generously illustrated.

F. S. B.

NATIONAL COMMISSION OF FINE ARTS' TENTH REPORT. Government Printing Office, Washington, D. C. \$1.15.

The Tenth Report of the National Commission of Fine Arts has recently been received from the press. The report is a comprehensive public document, consisting of 14 chapters, 145 pages, including 85 illustrations.

The first chapter, entitled "The Plan of the Federal City," after dwelling briefly on the origin of the L'Enfant Plan and its adaptation to the entire District of Columbia, through the plan of 1901, treats particularly of the "Greater Washington" development. In this respect the report is a sequel to the Ninth Report of the Commission, which contained a chapter on "Progress in the McMillan Plan," or The Plan of 1901. The Greater Washington will comprise an area twenty miles surrounding the city. All efforts look to making Washington one of the finest capital cities of the world.

The report treats of the Arlington Memorial Bridge, now under construction, which will be a part of the great central composition of Washington extending from the Capitol, to the Washington Monument and the Lincoln Memorial, to the Arlington National Cemetery.

The report describes proposed public buildings, which are to be built in accordance with the \$50,000,000 public buildings program, enacted by Congress during the closing days of the first session of the Sixty-ninth Congress, and calls attention to the bicentennial of the birthday of George Washington, to take place in 1932, when it is expected these buildings and a number of existing unfinished parks and boulevard projects will be completed. Semi-public buildings are also described in the report.

There are also chapters on monuments,

statues, and portraits; currency, coins, and medals; the National parks; and the American cemeteries and battle monuments in Europe.

Owing to the cost of printing the report, and a limited appropriation, the Commission has no copies of the report for free distribution, but copies of the report may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C.

SMALL MANOR HOUSES AND FARM-STEADS IN FRANCE, by Harold Donaldson Eberlein and Roger Wearner Ramsdell. J. B. Lippincott Co., Philadelphia, publishers. The Architectural Record, New York City. Introduction by Leigh French, Jr.; 253 illustrations from photographs by authors. Price, \$15.00 net.

In his introduction to this interesting volume, Mr. Leigh French, Jr., makes a reasonable plea for American eclecticism in architecture, declaring that, as we are a medley of nationalities, it is reasonable that we should have a medley of architectural styles. He claims that the French house of small or moderate size is not exotic in style to England or America as are the Italian or the Spanish types. This book, as its title gives indication, deals with small houses, little chateaux, and farmsteads of provincial France. Many of these old houses have now fallen into rather pitiable condition, sheltering many families, but they still retain the interest of architectural design. There are introductory chapters, and very readable ones on Provincial France, its manners and farmsteads, which points out the distinctive character of such, on Old French Gardens and Gardening, which not only tells of the development of French gardens and points out their distinctive character but emphasizes the fact that they always were designed with a sense of form, and on the Furnishing and Decoration of the House, wherein one learns that French furniture made for those of moderate means was even better made than that for royalty—was simple, graceful, restrained. Then come descriptions with pictures of actual farmsteads and manor houses in Normandy, Brittany, Picardy, Touraine, The Orleannais, Burgundy and Provence, in many cases discovered and invariably photographed by the authors. A thoroughly readable and delightful book.

DINAMICA PIANISTICA, by Attilio Brugnoli. Published by G. Ricordi & Co., Milan. Price, 50 lire.

Written by one of the foremost masters of piano teaching in Italy and a concert soloist of international reputation, this thick quarto is, in my opinion, essential, in spite of the many books on the piano. It opens with a brief review of the musical values and developments of the piano from the clavichord, and of piano music derived by Bach from the Italian polyphonic composers and organists. It touches upon the respective traits of genius and technical skill in their bearing upon the pedagogical considerations from which the author has drawn his conception of all right playing. One of the most interesting features of this part of the book is a chart to show the musical descent of nearly all of the world's great pianists from the four sixteenth and seventeenth century masters, Bach, Desmazes, Clementi and Mozart. The second part is the complete exposition of Brugnoli's theory and method of the technique of expression in piano playing. It opens with a study of the anatomy of both the male and female hand, arm, chest, and back, considered from the piano playing standpoint. This is followed by the course of study and practice necessary to achieve first the power of complete relaxation, and then to build upon that every detail of development whereby Brugnoli's pupils attain their rapid mastery of a fine technique. The author's belief is that all power comes with training, but without stress or strain, and that it is part of the teacher's work to make a profound and sympathetic study of the psychology of each pupil, who in turn should be led to look upon his lessons as visits to a wise and competent friend.

H. G.

The American Academy of Arts and Letters opened on January 14, with a private view and reception, a comprehensive exhibition of the works of Timothy Cole, which is being shown in the exhibition room of the Academy at 633 West 155th Street, New York. This is the first exhibition of the work of one of its members that the Academy has put on, and it is a fitting tribute to one of the most distinguished of our American artists.

THE AMERICAN FEDERATION OF ARTS

Bulletin of Traveling Exhibitions

February, 1927

METROPOLITAN MUSEUM LOAN COLLECTION.....	Memphis, Tenn.
PAINTINGS FROM THE NATIONAL ACADEMY OF DESIGN (Jan. 11- Feb. 11).....	Fort Worth, Tex.
THIRTY-FOUR RECENT PAINTINGS BY AMERICAN ARTISTS.....	Milwaukee, Wis.
THIRTY PAINTINGS BY CONTEMPORARY AMERICAN ARTISTS (Feb. 1-15).....	Tampa, Fla.
VOLK'S PORTRAIT OF LINCOLN (Feb. 7-14).....	Rochester, N. Y.
1927 WATER COLOR ROTARY (Feb. 14-28).....	Jacksonville, Ill.
DRAWINGS BY LILIAN WESTCOTT HALE.....	Rochester, N. Y.
ORIGINAL ILLUSTRATIONS (chiefly in color).....	Harrisburg, Pa.
BROOKLYN ETCHINGS.....	Amherst, Mass. (Amherst College)
ELIZABETH KEITH WOOD BLOCK PRINTS.....	Rochester, N. Y.
COLOR WOOD CUTS BY A. RIGDEN READ.....	Amherst, Mass. (Mass. Agricultural)
AMERICAN COSTUME SILKS.....	Manchester, N. H.
AMERICAN POTTERY.....	Menomonie, Wis.
INTERIOR DECORATION.....	Emporia, Kans.
ARCHITECTURAL PHOTOGRAPHS—ASSEMBLED BY THE PHILA- DELPHIA CHAPTER A. I. A.....	Madison, Wis.
PHOTOGRAPHS OF CATHEDRALS.....	Yonkers, N. Y.
CLEVELAND SCHOOL OF ART EXHIBIT.....	Lincoln, Nebr.
COLLEGE CIRCUIT EXHIBITION—PAINTINGS FROM THE METRO- POLITAN MUSEUM (Group A).....	Amherst, Mass. (Amherst College)
COLLEGE CIRCUIT EXHIBITION—PAINTINGS FROM THE METRO- POLITAN MUSEUM (Group B).....	Montevallo, Ala.
COLLEGE CIRCUIT EXHIBITION—CONTEMPORARY AMERICAN PAINTINGS (Group A).....	Beloit, Wis.
COLLEGE CIRCUIT EXHIBITION—CONTEMPORARY AMERICAN PAINTINGS (Group B).....	Greensboro, N. C.
COLLEGE CIRCUIT EXHIBITION—FIFTY PICTURES BY THE BOSTON SOCIETY OF WATER COLOR PAINTERS.....	Portland, Oreg.
COLLEGE CIRCUIT EXHIBITION—WOOD BLOCK PRINTS AND ETCHINGS (Group A).....	Emporia, Kans.
COLLEGE CIRCUIT EXHIBITION—WOOD BLOCK PRINTS AND ETCHINGS (Group B).....	Middletown, Conn.
COLLEGE CIRCUIT EXHIBITION—REPRODUCTIONS OF PAINT- INGS BY THE GREAT MASTERS (Group A).....	Mayville, N. Dak.
COLLEGE CIRCUIT EXHIBITION—REPRODUCTIONS OF PAINT- INGS BY THE GREAT MASTERS (Group B).....	Greenwood, Miss.



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THE AMERICAN FEDERATION OF ARTS

EIGHTEENTH ANNUAL CONVENTION

MAY 18, 19, 20, 1927

BOSTON, MASS.

Headquarters - Statler Hotel

May 18

- 9:00 A.M. Registration, STATLER HOTEL.
9:30 A.M. Morning Session, STATLER HOTEL.
Address of Welcome.
Federation Reports, etc.
Subject: *Our Debt to the Past (speaker to be announced).*
12:30 P.M. Luncheon—STATLER HOTEL.
2:00 P.M. Afternoon Session—MUSEUM OF FINE ARTS.
Subject: *What the Small Art Museum Can Do.*
4:00 P.M. Sight-seeing tour (in buses) of Old Boston.
8:00-10:30 P.M. Reception—Museum of Fine Arts.

May 19

- 9:30 A.M. Morning Session—STATLER HOTEL.
Subject: *The Allied Arts with Special Reference to the Development of the Crafts.*
12:30 P.M. Luncheon.
2:00 P.M. Afternoon Session—FOGG MUSEUM.
Subject: *The Training of Art Museum Directors and Leaders in Art Appreciation.*
4:00 P.M. Visits to Agassiz and Germanic Museums.
5:00 P.M. Tea—Cambridge.
6:30 P.M. Round Table Dinner, Statler Hotel.
8:00 P.M. Pop Concert, Boston Symphony Orchestra—Symphony Hall.

May 20

- 9:30 A.M. Morning Session—STATLER HOTEL.
Subject: *City Planning—Parks, etc.*
12:30 P.M. Reception and Buffet Luncheon—GOVERNOR'S MANSION by invitation of the Governor of Massachusetts.
2:00 P.M. Afternoon Session—STATLER HOTEL.
Resolutions; Elections; Unfinished Business.
Our Responsibility to the Future (speaker to be announced).
4:00 P.M. Bus Trip through Parkways and Arboretum.
5:00 P.M. Tea.
8:30-10:30 P.M. Reception—Isabella Stewart Gardner Museum.



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IN THE NEW YORK GALLERIES—MARCH

In March occurs the exodus from Florida, and both returning New York inhabitants and visitors here swell the numbers in the city and doubtlessly increase the ranks of visitors to the many interesting exhibitions that are arranged for this month.

The 102nd annual exhibition of the National Academy of Design will open March 22, in the American Fine Arts Galleries, 215 West 57th Street.

At the Milch Galleries, 108 West 57th Street, the exhibition of paintings by John Noble and etchings by Mr. and Mrs. Will Simmons will continue on view until the 5th. From the 7th until the 26th will be shown paintings of Spain and North Africa by Lillian Genth. Interiors of mosques painted with regard for the unusual architectural designs and the rich color ornamentation are offset by white draped figures apparently moving about mysterious rites, and the paintings show concentrated effort on her part to express an exotic atmosphere. A group of water colors by Sigurd Skou will be shown at the same time in the small gallery. About the 19th, water colors of Spain and Morocco by Martha Walter will be exhibited. One of the most interesting of these is entitled "At the Gates of the Cemetery," showing figures white clad grouped under a grove of trees with sunlit hills glimpsed in the distance. In the entrance gallery hangs a small painting by Ernest Lawson entitled "New Hampshire Hills," a canvas rich with a redun-

dancy of forms, fully painted and alive with color, giving that rare combination of form, plastic to the hands, and color, the invitation to touch.

The Reinhardt Galleries, 730 Fifth Avenue, will have on view the work submitted for the sculpture competition for the best design for a statue to be entitled "Pioneer Woman," and for which Mr. E. W. Marland of Oklahoma is offering prizes. Among the competing artists are James Fraser, F. Lynn Jenkins, Mario Korbel, Stirling Calder, John Gregory, H. A. McNeil, Arthur Lee, Mahonri Young, Maurice Sterne, Jo Davidson, Wheeler Williams.

The Durand-Ruel Galleries, 12 East 57th Street, from the 3rd to the 17th have an exhibition of paintings by Guy Fangel. In the entrance gallery may be observed one of Renoir's landscapes, "Paysage à Beaulieu, Alpes Maritimes," expressing perhaps that period when he was studying Chinese color. But whereas other painters studying oriental art inclined to the flat design, Renoir plainly employed the color to embellish swelling form.

At the Knoedler Galleries, 14 East 57th Street, the print department continues the interesting exhibition of choice examples of line portraits from Dürer to Gaillard, 1884. Distinguished English portraits of the eighteenth century may be seen there, also.

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Of Paintings by*

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The Macbeth Galleries, 15 East 57th Street, from the 1st to the 14th holds the exhibition of the Boston Guild of Artists. In the panel room will be shown at the same time water colors by Aiden Ripley. From the 15th to the 28th paintings by Malcolm Parcell may be seen. "Old Man from the Hills" is one of his effective landscape compositions. A miscellaneous group of paintings will be shown as well.

An exhibition of silk murals by Lydia Bush-Brown will be on view at the Ehrich Galleries, 36 East 57th Street.

The Ferargil Galleries, 37 East 57th Street, hold this month a memorial exhibition for William M. Chase, which will include examples of his still life, portrait, and landscape paintings. The latter part of the month paintings by Randall Davey and a group of paintings by Karl Anderson may be seen.

F. Valentine Dudensing Galleries, 43 East 57th Street, show landscapes by Raoul Duffy.

From the 1st to the 12th, landscapes by the Italian painter Donghi may be seen at the New Gallery. From the 15th, figure and landscape paintings by Sidney Laufman will be shown.

At the Art Center, 65 East 56th Street, the paintings by a group of Japanese artists which were placed on view in February will continue on view until the 7th. From the 1st until the 14th paintings by George Travers may be seen and also a group of water colors by Mrs. G. D. Cole and a group of water colors and small sculpture by L. Gwendolen Williams.

The Montross Galleries, 26 East 56th Street, from the 14th to the 26th show paintings by C. H. Phillips and also some wood block prints by him. On the 28th will open the exhibition of landscapes by Lee Hersch, a painter from the west, who has spent the past few years painting in a small town on the coast of southern France. Canvases such as the one called "Town on the Mediterranean" show energy of line and succulent color that make for vigorous expression.

At the Galleries of P. Jackson Higgs, 11 East 54th Street, may be seen a Madonna and Child by Bartolommeo Bonasia, who was active in the second half of the fifteenth century, which painting has recently been added to their collection of Italian primitives. The Madonna's robe is a deep green lined with an olive green, against which the flesh color of the baby takes on a rosy tinge. There is also an interesting collection of Persian pottery to be seen in the galleries.

Naval paintings by John H. Benson may be seen at the Kennedy Galleries, 693 Fifth Avenue. An exhibition is also planned, for the latter part of the month, of engravings by masters of the early German and Italian Schools.

At the Rehn Galleries, 693 Fifth Avenue, the first week of the month, may be seen paintings, water colors, and etchings by Edward Hopper. He has recently been distinguished as having been the second American artist to have his etchings purchased by the British Museum. Not only the material from which his paintings are composed

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but also something in the unflinching frankness, unemotional hardness of the quality of expression seems to carry a native American stamp. Such paintings as the one of the nude seated at an open window with an apartment house courtyard seen beyond, or the interior of the Automat Restaurant or the paintings of cottages at Gloucester, are original in color, in organization, but also characteristically American. The latter part of the month the annual general exhibition will be on view which will include, among other painters, work by Speicher, Luks, Kroll, McFee, Hopper, Allan Tucker.

At the Ainslie Galleries, 677 Fifth Avenue, may be seen portraits by Wickwire and sculpture by Clara Lathrop Strong.

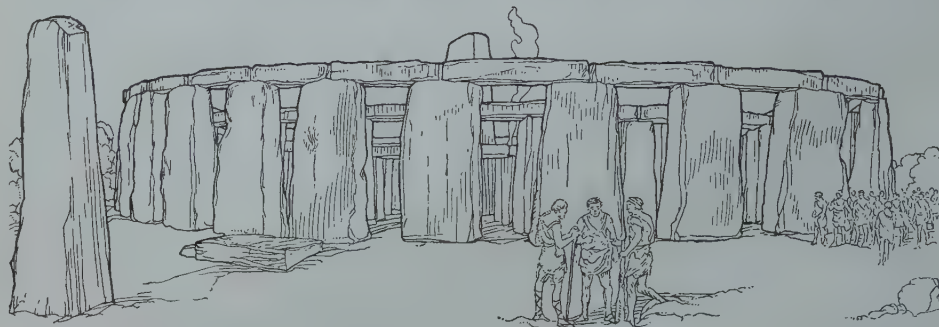
A large exhibition of paintings, etchings, and drawings by John Sloan may be seen at the Kraushaar Galleries, 680 Fifth Avenue. Sculpture by Margaret Sargent will also be shown this month.

The Wildenstein Galleries, 607 Fifth Avenue, show French paintings mainly of the eighteenth century.

The Dudensing Galleries, 45 West 44th Street, have an exhibition of decorative panels by Eduard Buk Ulreich, designs of animals and Indians. Together with these paintings will be shown glazed terra cotta sculpture, designs of animals by Carl Walters. The color of these bear small relation to the original fauna but show an exquisite fantasy and invention.

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The Metropolitan Museum of Art announces the following special exhibitions for the month of March: Loan collection of American Miniatures; Carnarvon Collection of Egyptian Art; Prints by Peter Bruegel, Mary Cassatt, and nineteenth century English Color Prints selected from the Museum's collections; Russian Brocades from the collections of Mr. H. A. Elsberg and the Metropolitan Museum; and Embroidered Waistcoats, lent by Mr. Richard Greenleaf and Mr. H. A. Elsberg, and selected in part from the Museum's collections.

The Grand Central Galleries have from the 1st until the 16th an exhibition of recent works by Charles Hawthorne; many of his typical character subjects will be shown. At the same time, sculpture by R. Tait MacKenzie will be on view. The latter part of the month will be held the exhibition by the Women Decorators. Of course photography is the only medium by which the decorators can show their achieved designs, but photographs may be quite effective and give more than a hint of curious combinations as may be noted, for instance, in the print of a Spanish room, designed by Florence S. Bass, for Ritz Towers.

The Babcock Galleries, 19 East 49th Street, show, until the 12th, paintings by Henry F. Eddy; from the 14th to the 26th paintings by Benjamin Cratz.

At the Galleries of Howard Young, 634 Fifth Avenue, may be seen a group of selected paintings by foreign and American masters.

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